

IN THIS ISSUE:—AMERICAN MUSIC (ARTICLE III)—By GEORGE ELLIOTT SIMPSON

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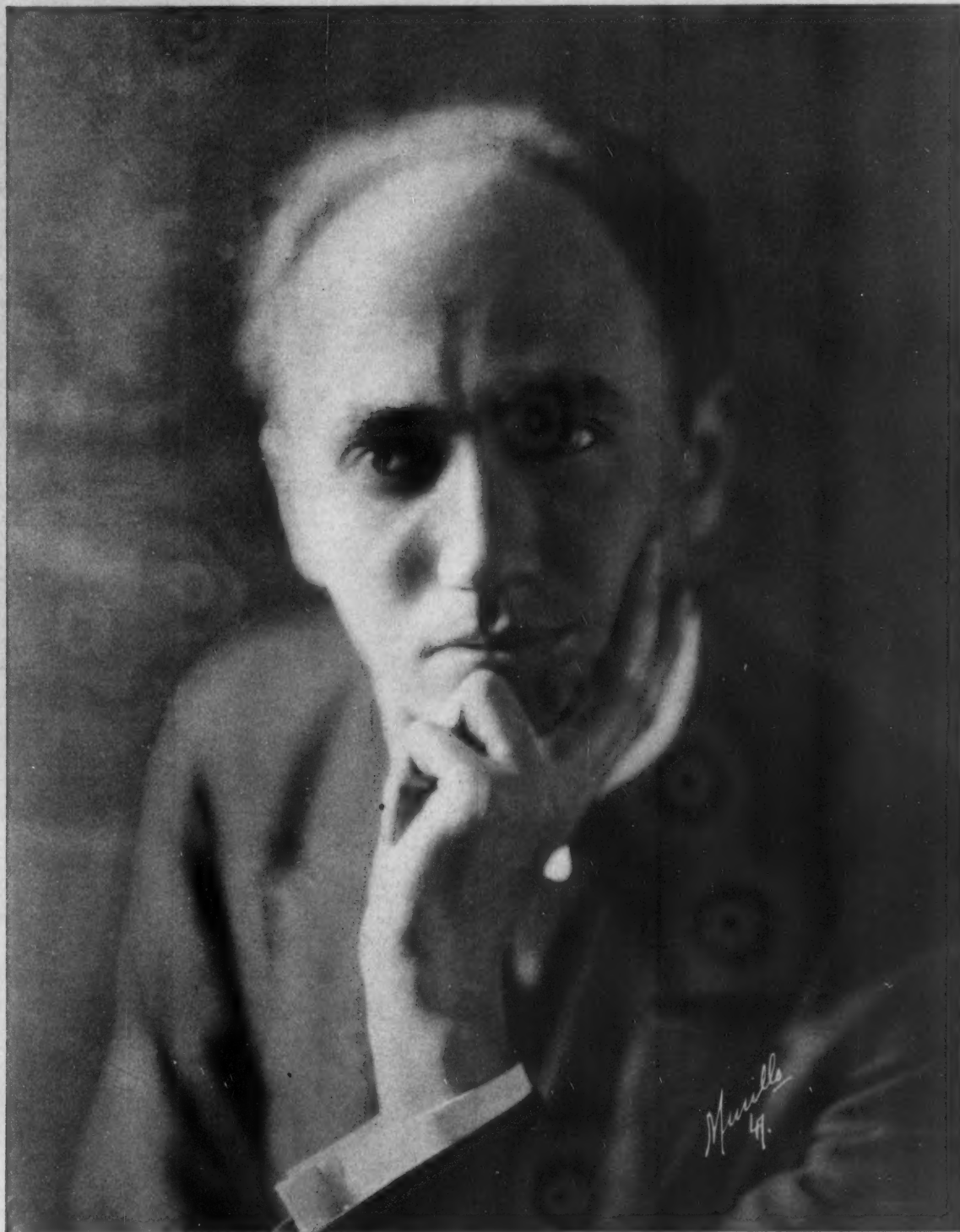
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MORE GOOD MUSIC "POPULAR" AT LONDON PROMS

Handel, Mozart and Haydn a Special Feature—Novelties, English and Foreign

LONDON.—The thirty-second consecutive season of Queen's Hall Promenade Concerts began, as usual, in the middle of August, under the same conductor whose name, because of them, is synonymous with good music to the majority of Londoners—Sir Henry Wood. It is a proud record to have made good music popular in a great world metropolis, and an even prouder record perhaps to have made popular music good. Sir Henry has done both, and if anyone wants the proof of it he need but to examine the programs of his Saturday concerts—the traditional "popular nights" this year.

The first of them comprised a Bach Toccata (arranged for orchestra), César Franck's Symphonic Variations and Les Djinns, both with Myra Hess as soloist. Honegger's Pacific 231, Falla's three Dances from The Three-Cornered Hat, Chabrier's Espana, Vaughan William's Old King Cole (orchestral ballet), and some Italian arias. The reception of all these items, moreover, showed that they were popular, with a comprehensive reserve after the Honegger Locomotive.

And while we're on the subject of popular music, it is curious to reflect how quickly some music has come to be classed as popular, in the sense of "easy" for the man in the street. Sir Henry has relegated Strauss' Death and Transfiguration, Stravinsky's Fire Bird, Respighi's Fountains of Rome, and Ravel's Mother Goose, Holst's Planets and Béla Bartók's Dance Suite to the "popular" nights, where they flourish mightily by the side of Nicolai's Merry Wives of Windsor overture, Tchaikowsky's 1812 and Sibelius' Valse Triste. But there are also the Weber overtures, excerpts from Berlioz' Damnation of Faust, and the prelude to Lohengrin.

HANDEL, MOZART, HAYDN

Except for the Saturday nights and the Wagner nights, which are on Mondays, the special labels seem to have been dropped. But Friday still has its regular place for a Beethoven symphony, and in the course of the two months' "Proms" we shall have heard all but the Ninth. The heavy dose of Bach administered last season has been diluted with Handel this year, and Tuesdays especially seem to have been picked for a special injection of Mozart and Haydn which, it is hoped, will break out into a revival of classic enthusiasm next year.

Bach's Brandenburg concertos, like the Beethoven symphonies, are nearly all being played, and an especially fine performance was that of the D minor piano concerto by Harriet Cohen, the foremost among the youngest English pianists. Of Handel no less than four concerti grossi, two organ concerti, the Water Music Suite and the overtures to Samson and Ottone are in the programs, besides innumerable arias and smaller pieces. A veritable Handel renaissance.

FEWER NOVELTIES

There are, perhaps, fewer real novelties than usual, possibly because the supply is wearing thin. Nevertheless, one may be sure of one or more modernities on any Tuesday or Thursday of the season. There has been heard thus far a "poem nocturne" entitled Ange, by Feodor Akimenko, a typical neo-Russian product of the post-Scriabin era; a movement from Malipiero's The Mill of Death; Ernest Schelling's Suite Fantastique, for piano and orchestra; Henry Hadley's The Ocean; Vincent d'Indy's descriptive symphony La Queste de Dieu, and Paul Hindemith's Concerto for Orchestra.

MILL OF DEATH GRINDS LABORIOUSLY

It cannot be said that these new things were all successful. Malipiero, for instance, has a way of making people expect too much. His titles are almost sensational in their ingenuity and in the weighty inclinations. However, the "mill of death" ground on in its turgid, pompously macabre way without impressing anybody that anything really tragic was happening—nor anything really musical, for that matter.

Ernest Schelling's Suite is a brilliantly pianistic compilation and development of popular tunes, some of them rather too hackneyed to deserve the treatment they get. A young English pianist named Leslie England played it and had a rousing success. Henry Hadley's Ocean, too, was well received, showing that the day of descriptive music is not yet passed, with the general public at any rate. On the same count d'Indy's Queste de Dieu received a respectful hearing.

THE MINIMUM OF APPLAUSE

Paul Hindemith's concerto for orchestra broke a record by getting the minimum applause of the season. The atonal idiom has simply not reached Langham Place, and there is no use trying to tell people that the notes aren't all wrong. The work, incidentally, is not as meaty in content as some of Hindemith's other things, though the contrapuntal handling is masterly, and there is plenty of the usual buoyance and verve. Hindemith's style seems better adapted to chamber music; the treatment of the strings, apparently influenced by the Handel concerto grosso style, is somewhat heavy-footed.

Of British works the most interesting has been Arthur Bliss' Introduction and Allegro. America seems to have

agreed with Bliss; his style has become more mature. There is more weight to the musical content, and not merely cleverness of style. His rhythmic vagaries result in a certain scrappiness but there is a distinct personal note in all this modernity which augurs well for the future.

Another British composer, Rutland Boughton, has had the temerity to write an opera on the Tristan and Isolde subject, and the overture to the Queen of Cornwall was played at one of the proms. The less said of it the better. It is a more primitive version of the story and a much



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son of Arthur J. Hubbard and himself one of Boston's most successful singing teachers. Among his pupils in Europe are Aristo Mitsu, who has just been engaged for extended operatic appearances in the principal cities of Italy; Harold Dalquist, who is concertizing in England, and Laurilla Rail-largoon, who is to debut shortly in Paris. Recitals at Symphony Hall and Jordan Hall by Mr. Hubbard's pupils, during the past few years have been noteworthy features of Boston's musical life. This year the activities of Mr. Hubbard's studio will include six Jordan Hall recitals, the re-appearance at Symphony Hall of Mme. Zulalian in a recital in which she bids fair to duplicate her conspicuous success in the same hall last year, and various appearances by Hubbard-trained singers before different musical clubs of New England.

more primitive music, though not un-Wagnerian (worse luck) and pretentious enough.

Elgar's violin concerto, Vaughan Williams' Pastoral Symphony, Holst's Planets, John Ireland's Mai-Dun rhapsody, and Ethel Smyth's overture to The Wreckers were among the better known native offerings, while The Kentish Downs, by Susan Spain-Dunk, and Montague Phillips' Hillside Melody were both perfectly innocuous attempts at musical nature-faking, which call for no detailed comment here.

As for the performances, it must be said, unfortunately, that the orchestra has not been at its best, which best is none too good. It needs weeding out and it needs more careful rehearsal. Perhaps, after thirty-two years of "promming" it is too much to ask of Sir Henry Wood to bring this tired ensemble up to scratch, and to improve its tone. "Prom" audiences evidently listen for different things than those of New York or Philadelphia!

FAVORITE SOLOISTS

There has been the usual generous supply of soloists, of varying degrees of distinction. Myra Hess and Harriet

Cohen I have mentioned; both had great and deserved success. Nicolas Orloff and Egon Petri have each played a
(Continued on page 24)

OPERA SEASON OPENS IN SAN FRANCISCO

Audience of 5,000 Witnesses Marta Performance—Excellent Cast and Great Enthusiasm—Otto H. Kahn Makes Brief Address Extolling the Merits of the West and of the Pacific Coast Organization

SAN FRANCISCO, CAL.—San Francisco's own opera company opened its fourth annual season at the Exposition Auditorium, September 21, with a performance of Flotow's Marta. The occasion had all the glamour associated with the opening of an opera season—the audience of about 5,000 making it a brilliant event. An attentive and interested listener proved to be Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera Company, who is visiting in San Francisco. After the first half of the opera, Robert I. Bentley, president of the western institution, the San Francisco Opera Association, appeared before the curtain and introduced Mr. Kahn to the vast throng. Mr. Kahn made a short but thoroughly convincing speech. He paid the San Francisco Opera Association the highest possible tributes; he praised the far west for its cultural and artistic attainments and, when referring to San Francisco itself, he spoke of it as "The City of Beauty and Inspiration."

Gaetano Merola chose a cast of magnificent proportions, headed by Florence Macbeth and Tito Schipa. This was Miss Macbeth's first appearance with the San Francisco Opera Company and she was accorded a hearty welcome. Miss Macbeth is a singer of great ability. She sang the music allotted to Lady Harriett with much beauty of tone, elegance of phrasing and style. Miss Macbeth scored a genuine success with The Last Rose of Summer, which she sang with the impeccable diction noticed throughout her delivery of the part. Much to the satisfaction of the audience, Miss Macbeth repeated the number. The role of Lionel was entrusted to Tito Schipa, of whom San Francisco's musical public grows fonder after every hearing. An exhibition of beautiful singing was his rendition of M'appari. It was so exquisitely done, so eloquently expressed that the applause that greeted him from every corner of the auditorium justified his repeating the aria. That sterling artist, Marcel Journet, sang Plunkett and from vocal and histrionic standpoints he was admirable in every respect. Eleanor Marlo endowed Nancy with her lovely voice, while that versatile, clever actor and artistic singer, Vittorio Trevisan, gave unalloyed joy as Sir Tristram. The chorus was particularly good and the stage management, under the supervision of Armando Agnini, was excellent. C. H. A.

Miami Conservatory Survives Hurricane

Only Slight Damage Done—To Affiliate with U. of Miami as Planned

MIAMI, FLA.—Out of the chaos and destruction which resulted from the South Florida hurricane has emanated the comforting news that the Miami Conservatory of Music, one of the city's greatest assets and a respected institution all over the country, stood staunch against the hurricane and escaped with little damage. The fortunate survival of the conservatory building is cited around Miami as one of the many causes for congratulation which have arisen to offset the widespread sorrow and material damage wreaked by what is acknowledged to be the worst storm in the United States for more than half a century. So slight was the damage to the studios and administration offices that the conservatory was in operation within a few days after the subsidence of the hurricane, and pre-storm plans to affiliate with the University of Miami in Coral Gables are being carried forward as announced. When the university opens in temporary headquarters in the huge Hotel Anastasia at Coral Gables on October 15—another plan unstemmed by the hurricane—the conservatory will have studios at Coral Gables as well as in their present building. On the completion of the magnificent and beautiful new conservatory building at the permanent site of the University of Coral Gables, the entire activities of the institution will be transferred there. Decision to go ahead with all of these plans was made after a careful survey of the damage done to both the conservatory and the Hotel Anastasia showed no capital damage to either structure. A. F. W.

Gatti-Casazza to Make Annual Announcement

Giulio Gatti-Casazza, general director of the Metropolitan Opera Company, arrived from his annual summer in Italy last Monday on the S. S. Biancamano. Mr. Gatti made his annual fall statement the following Wednesday, just too late for inclusion in the present issue of the MUSICAL COURIER. On the same boat were Serafin, Bellezza and Bamboschek, and Ellen Dalossy.

AMERICAN MUSIC

ARTICLE III

By George Elliott Simpson

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In discussing American music as we have been discussing it, one of the primary objects has been to create a feeling of sacredness for our music in fostering only high ideals in the creation and development of our conscious musical thought, and to bring about a complete realization that we must be true to ourselves. No matter what may be taking place in America toward the elimination of class distinction there is nevertheless an aristocracy of brains, and those who belong to this class wield an influence far more powerful and far reaching than they seem to know.

There is probably no nation in the world which quite equals America in having as many varied elements of character within its boundary lines—elements which have frequently localized themselves into districts so large that they have become miniature foreign nations within our body politic. The people of these districts speak and publish their own newspaper in the prevailing language of the district and they seldom come in contact with the larger phases of life and the spiritual breadth and understanding which form the bulwark of America's social and political genesis, and yet they are naturalized American citizens enjoying all the rights and privileges of other American citizens whose forefathers have been native born for generations.

It is not possible to think of true music as a thing apart from ourselves. As a musician thinks and feels so he will write, for music is the most personal of all the arts.

The musician expresses himself only through the medium of tone, and this medium is the least understood by the general public. From childhood one is taught to read and understand words, and to recognize and to know different colors, but only a few have any understanding of the meaning of tone. It is accepted on faith and not because of any knowledge of its meaning, and is presented here merely to show that a composer has the power of creating effects which are felt but not understood, and if he wishes he may write music which will appeal either to our spiritual or our physical sensations, and the contrast is very obvious in watching the quiet attitude of an orchestra when playing "moral" music, as against the wriggling of heads and shoulders and the rolling of hips when the other kind is being given.

It is unfortunate that at least for the present America has set its standard to meet the demands of the habits of the public dance halls, and just like Bolshevism or Communism, so is this subtle, pernicious influence creeping into the higher places, until the advocates of jazz have forced their way into the houses of the elect, and it may not be long before the performers in the representative symphony orchestras of America will be rolling around on their chairs as dance hall orchestras are already doing.

Another very vital subject for discussion is the definition of Art. Some persons are the exponents of the school which recognizes only beauty as art, while others maintain that anything which is truth is art, because it may be given artistic expression. Possibly there should be a happy meeting ground between the two. One is probably too ideal while the other is too realistic. The artist or poet pictures a beautiful tree or water scene, or a steel mill in operation or a street scene on the Bowery. The tree and water scene are obviously in the realm of art, but the steel mill and the Bowery become art only because they may be idealized or given a touch of romance by the artist. We may visualize these things through the words of the poet or actually see the reproduction of them in the lines and colors of the painter, but if the composer of music tries to picture them in tone, he must first tell us what he has done. We might know from the beating of hammers and clink of iron in the orchestra that something unusual was going on, but we could not tell whether it was a steel mill or merely a blacksmith shop. We are told that Honneger's Pacific 231 is the musical picture of a French railroad train, getting up steam, leaving the station and traveling at an almost unbelievable speed and finally stopping at the next station. But, frankly, we must admit that we might think it was a battery

of automobile trucks or most anything else had we not been informed to the contrary. Always the composers seem to have felt the necessity of explaining themselves when they attempted to picture material things in music.

American composers, however, have in most cases confined themselves to representing the spirit of the dance—the cake walk, the jazz steps and now the Charleston—all of them purely physical with no appeal whatever to the better side of our natures. I do not decry dancing. In fact, great joy is to be found in the right kind of dance, but I do take issue with those who maintain that the real American music must be inspired by dance forms.

There is no question but that America is in a transition period, but why should the transition be downward instead of upward? Why from the minut of Colonial days to the Charleston of today? What is the influence back of it all, and why, except for a few outstanding ones, have American composers bent all of their talents toward lowering our artistic ideals rather than raising them? We have fine orchestras and in an interpretative way our artists are of the very best, but in original creative work we lag far behind. We believe this question is answered by saying that we have set up a commercialized standard instead of an artistic one.

Every effect has some cause, and it may be that the really representative American works in the larger forms have found so little favor in the eyes of conductors in America that the composers, finding it necessary to live, have followed the line of least resistance and devoted their time to writing works which would bring them some financial return and which would stand a chance of being heard; but if this is so, these same composers should not be very proud of themselves. However I do not believe this to be the real reason because if we study the lives of the masters we find that they created their best works often under most adverse circumstances and with no thought of production, or pecuniary benefit. Either some uncontrolled impulse to create or the pure joy of writing seems to have been the compelling factor back of most of the world's masterpieces.

I have no thought in these three articles of trying to reform America, nor do I think it wise to set up standards that there is no possibility of our living up to, but I hope I have taken my small part in presenting for serious consideration certain phases of our artistic trend with the hope that with a knowledge of the significance of these phases we can better understand what it is necessary for us to do. The choice is with us. We are the captains of our souls and only by a concerted effort can we achieve the national artistic greatness of which we are capable. If we will be less distracted by passing influences and concentrate on the one thing of being American, we can look into the future with a faith that is not possible now.

It has been said by some musicians who are none too friendly to a higher order of things in America that it is not possible to develop a distinct school of American musical thought because the great masters of other countries have not been national but universal. This might be answered by asking why it is that the difference between the music of Germany, France, Russia, Italy, Spain, Mexico and other countries is easily recognized even though we do not actually know what constitutes the difference. All we can say is that the music of each of these nations shows a distinct racial color or feeling characteristic of the nation and not shared in by any of the others. Even with the border lines of many European countries touching, they have nevertheless preserved their artistic individuality, and yet we who are thousands of miles away and should be less influenced than any of the others, are rapidly becoming nothing but plagiarists. Do we do this because we really lack new musical ideas or is it because we can use the ideas of someone else and make more money by so doing?

In summing up I would like to repeat that America is America, a nation with a glorious heritage; a people bound by traditions that none other can equal; a race of pioneers who fought and died for their ideals and their rights, and above all a grouping of many races welded into a composite unit with the star of freedom and truth leading them onward. America opens its arms to almost everyone, and our incoming steamers are thronged with immigrants, but our generosity in this way has rapidly weakened our unity in other ways, and if we are to keep our national life of freedom and ideals intact we must defend the things we hold sacred and protect ourselves against the influences which are surely undermining our artistic life.

Give composers with American names a chance. Confine our contests for American works to native born Americans, and if we do this we will find that America will develop its own music and the names of its composers will be placed on programs with the names of the masters of other nations. It is a very difficult matter for a composer with an American name even to have his score read by the average conductor in America, and often the music is returned unopened, and yet many of these conductors are not naturalized and are American only during the concert season. They give us much of themselves and much of the music of other countries, but we should now ask them to give hearings to works of American composers—not by offering prizes for jazz concertos and operas, but by producing some of the works already written, and I am confident that among them will be found a truly fine thing by some composer possibly as yet unknown.

If we are to develop a national school of musical thought it must be done by confining our contests to the works of native born composers, not excluding manuscript works which may have already had partial or complete performances.

The reason for this is that composers will frequently permit one or two movements of a work to be given simply to get a hearing, and under present contest conditions this excludes the entire work from entry.

Augusta Cottlow Reopens Studio

After a summer spent on her husband's Silver Fox Farm near Tivoli, N. Y., Augusta Cottlow has returned to the city, and resumed teaching. It has been a busy summer for this popular pianist, for among other activities Miss Cottlow has come to the city one day each week, coaching teachers and young professional pianists from various parts of the country who came for advice and the preparation of programs.

Miss Cottlow, in addition to her musical gifts, is an ardent horticulturist, and spends much time in the cultivation of flowers that adorn the lawn of her country home and cares for many plants in her city home that are the admiration of her friends.

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WHAT HAPPENED AT THE MUNICH FESTIVAL

A Strong Effort Made to Recover the Artistic Standing of the Old Days

BY HEINRICH STAHL

(Translated by Albert Noelle)

MUNICH.—Again the road to the Prinzregenten Theater is dotted with merrily waving blue-white flags, just as it was in the year 1901 when General Intendant Ernst von Posart finally achieved his hard striven-for goal—to present Munich with a festival theater true to its model in Bayreuth. Since then twenty-five years alive with significant changes have passed: Hermann Levi, a conductor of considerable ability, who had prepared and supported the idea of a festival theater with idealistic purport, did not live long enough to see his ambition realized; Hermann Zumpe, Felix Mottl and Franz Fischer, the first two for too brief a time, gave a particular note to those first performances. Their successor was, after Mottl's sudden demise in 1912, Bruno Walter. Then came the world war, followed by a slow and hard struggle to rebuild the festival productions and make them again a world-wide attraction for lovers and connoisseurs of art. Critical stages, when the festival program was extended to works of Weber, Richard Strauss and Hans Pfitzner by way of an experiment, had to be passed through, and with the first signs of inflation the situation became still more critical. Now the program has again been reduced to Wagner in the Prinzregenten Theater and Mozart in the charming rococo surroundings of the Residenz Theater. This year the festival season has been reduced to five weeks' duration, including Meistersinger, Ring of the Nibelungen (twice), Tristan and Isolde, and the principal works of Mozart, among them Cosi fan tutte, which has always been considered a Munich "specialty."

ENGLISH SPEAKING AUDIENCES

The all-around success of such festival enterprises, however, is dependent upon more than a high artistic niveau of the performances. That in itself is, alas, not a sufficient guarantee for satisfactory box receipts. These may be considerably marred by a run of fair weather, but St. Peter, whom the Germans regard as the weather-controlling saint, favored the atmospheric demands of our summer theatricals with an unusual degree of moisture. "The rain it raineth every day."

A large number of foreigners, among them many Americans, some of whom claimed to have been treated rather frostily in sunny France, were composed of approximately sixty per cent of English speaking visitors. The outward appearance of the audiences differed most favorably from that of previous years; festive attire was, with a few exceptions, the rule, and the few who had adhered to rustic apparel were politely but firmly instructed about the exigencies of the occasion. Among well known personalities I recognized Maud Fay, once a prominent member of our opera; assistant director Ziegler of the Metropolitan Opera, and William S. Brady, New York vocal coach.

Considering the number of performances and performing artists only, outstanding events can be recorded within this

brief review. According to a recently adopted rule, only few guest artists were invited, among them Dr. Karl Muck for the two Tristan performances; Clemens Krauss (Frankfurt) for the second Ring; Hermann Wiedemann, Elisabeth Schumann, Lilli Lehmann, Maria Olschewska and her husband, Emil Schipper (all from the Vienna State Opera); also Desider Zador and Richard Fauber. The ardently longed-for youthful heroic tenor, however, one in appearance, voice, and acting ability really adapted to and capable of portraying Siegmund or Siegfried, was nowhere to be found. So one had to be grateful for the fact that Heinrich Knate and Otto Wolf made up for a certain lack of youthfulness by the fervent and artistic renditions of their respective parts, also for Nicolai Reinfeld's very satisfactory Parsifal.

Among the Wagnerian works conducted by Hans Knappebusch, Meistersinger and Parsifal are worthy of special praise; particularly the latter work was ideally interpreted, an object of noticeably pious concentration for the conductor, its instrumental part finely detailed and interpreted with rare self-subjection, surprising in one whose nature seems to crave a more robust revelry of sound. The interpretation of the Ring was far less equalized. Splendidly rendered dramatic scenes—for instance, in Walküre and Siegfried, alternated with phases where what is considered musically mystic and typically romantic was completely lost, where an acoustically forceful but, from a dynamic point of view, not sufficiently graded orchestral declamation was forced to the foreground to the detriment of the general conception of what Wagner and his strict adherents consider under the term "Gesamtkunstwerk." Clemens Krauss, who, as recently as the previous year had shown a decided tendency towards specializing in a certain superficial cleverness of dynamic and rhythmic detailization, presented himself this time from quite a different angle, proving that his conception had gained a considerable point of maturity, the mere clever giving place to the more spiritual.

FINE TRISTAN PERFORMANCES

The two Tristan performances conducted by Karl Muck were of overwhelming impressiveness; the first act like a grand *Intrada*, the second alive with poetry and passionate emotion, the third tragic fulfillment of such breath taking intensity, both in the orchestra and upon the stage, that the audience sat spellbound, refusing to leave the theater and loudly clamoring for Muck, who, however, according to the rules of the house, did not appear before the curtain.

Among the local stage artists who helped to make this year's festival performances worthy of grateful remembrance were Wilhelm Rode (Wotan and Sachs), Paul Bender (Gurnemanz and Hagen), Karl Seydel (David and Mime), Louise Willer, Gertrude Kappel and Elisabeth Fenge. A new experiment in the first scene of Rheingold also proved very gratifying; the three Rhinedaughters are ac-



ROSA RAISA AND GIACOMO RIMINI

arrived from Europe, September 27, on the S.S. Leviathan and immediately hurried west for appearances with both the San Francisco and Los Angeles opera companies. They were the stars of the ship's concerts on board the Leviathan, at which, under the leadership of Will Rogers, over \$30,000 was raised for the Florida sufferers.

According to this innovation now impersonated by members of the ballet, who merrily circle around the rocky peak, while the invisible singers can pay closer attention to the rendition of their vocal parts.

THE MOZART OPERAS

An immense amount of highly satisfactory work has been done by stage director Mac Hofmüller, especially at the Residenz Theater. His untiring efforts are constantly concentrated upon the one principal aim: to educate and train the ensemble, which has undergone a complete change during

(Continued on page 31)

RUTH LLOYD KINNEY

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A Few Press Comments

INDIANAPOLIS, INDIANA

"She has a splendid voice and above all she knows how to 'sing' her words so that the public does not have to guess at the meaning."—*Times*.

HOUSTON, TEXAS

"A rich contralto voice with real dramatic ability; she is reminiscent of Rosa Raisa of the Chicago opera."—*Chronicle*.

CHICAGO, ILLINOIS

"Splendid style, good diction, and a charming stage presence, combined with a luscious voice."—*Music News*.

DAYTON, OHIO

"Miss Kinney is gifted with a full, rich voice and is at home in the operatic or oratorio arias, as well as in the simple songs of the home."—*Journal*.

SALISBURY, NORTH CAROLINA

"A large and appreciative audience delighted in her magnificent contralto voice. She has dramatic quality and a voice of richness, depth and unusual range. It was a pleasure to listen to her, as well as to enjoy her natural and charming grace of manner on the platform."—*Evening Post*.



Photo by White Studio, N. Y.

William Knabe & Company, 439 Fifth Avenue, New York City

KNABE PIANO

MINNEAPOLIS, MINN.

MINNEAPOLIS, MINN.—What has been aptly termed "a mighty prelude to the Minneapolis music season" by a local critic, took place September 17 at Kenwood Armory, when Mrs. Carlyle Scott presented John McCormack as the opening attraction in her downtown concert course. The Irish tenor was in the best of form and had his audience with him from the very beginning of his program. Many extras were demanded by the enthusiastic audience which was limited only by the capacity of the large auditorium seating over 5,000. Edwin Schneider was the highly efficient accompanist, giving pleasing variety to the program with a well selected group of piano solos.

Nationalism in Music is the general title of a series of ten programs to be presented by Mu Epsilon Chapter of Mu Phi Epsilon, National Honorary Musical Sorority, at the auditorium of the MacPhail School of Music. The first of these programs, devoted to the music of Italy, was given on September 21, the participants being Ethelwynne Kingsbury, vocalist; Isabelle Olson, violinist; Helen Grotte and Winifred Reichmuth, pianists.

MACPHAIL SCHOOL NOTES

The Verbrugghen Quartet has been engaged by the MacPhail School of Music for a series of Beethoven concerts. Henri Verbrugghen, first violin; Jenny Cullen, second violin; David Nichols, viola, and James Messeas, cello, have played together for many years and a series of concerts by the organization is looked forward to with great pleasure.

The Orchestral Art Society has outlined a busy season of recitals and concerts. Maintained by the MacPhail School of Music for the benefit of its students, this orchestra has added considerably to the music life of Minneapolis. Rehearsals are held under the direction of William MacPhail, and membership is open to all amateur instrument players of sufficient ability. The first concert to be given will include a performance of the New World Symphony by Dvorak, Vienna Woods Waltz by Strauss, and Raymond Overture by Thomas.

In order to accommodate the large number of pupils' recitals given by teachers, it has become necessary to hold two a night in the MacPhail Auditorium. The first will commence at 7:00 P. M. and the second at 8:30.

At the opening assembly on September 13 Elmer Schoettle made a deep impression with his fine interpretation of Chopin, Debussy, and Bach. There were many new students enrolled for complete courses and indications point to a successful year at the MacPhail School of Music. G. S.

German Opera

The German Theater of New York, under the direction of Rudolph Bach, which played last year at the Yorkville Theater, opened a new season at the Irving Place Theater on September 27 with the Last Waltz (Der Letzte Walzer), an operetta by Oscar Strauss. This company proposes to play two nights each week at the Irving Place Theater and to give Sunday performances at the Longacre Theater. The Last Waltz was given two years ago in English on Broadway, but it is probably more amusing in German and it is certainly a very good vehicle for the exploitation both of

fun and of music. The principal artists were Erni Belian, soprano, who played the prima donna role; Eric Sylvester, tenor, whose part was that of the tragic lover and was very well done; Mizzi Feldmeir, soubrette, most excellent in a small part; Angelo Lippich and Siegfried Rumann, the comedians, and others. The work was conducted by Andreas Fugmann and was well staged and effectively performed both dramatically and musically. The next work to be given will be Die Csardasfuerstin, an operetta by Emmerich Kallman.

During the performance Mr. Bach came before the curtain in response to the very hearty applause, and made a speech in which he outlined the difficulties with which he would have to contend in his effort to give a German opera

usual range and variety, including the Fidelio aria by Beethoven, the Air de Lia from Debussy's L'Enfant Prodigue, a group of four songs by Edward MacDowell, and eleven other songs of Italian, English, German and American composers.

SAN ANTONIO, TEX.

SAN ANTONIO, TEX.—Lulu Grisenbeck, director of public school music, supervised a class of pupils in the rudiments of piano playing, free of charge, through the courtesy of the Thomas Goggan music firm, which furnished a room, pianos, etc., for the classes which were held two mornings every week. The method taught was originated by Otto Meissner.

Mrs. Charles Treuter, James Alden, Garcia Carza, Luz Palacios, sopranos; Cuthbert Bullitt, baritone; Mildred Tarver, xylophonist; with Mrs. Nat Goldsmith, Mrs. Eugene Staffel and Concepcion Huerta, accompanists, and a bass quartet from an army band, presented an interesting program, under direction of Hattie Rankin, for the flower and charity fund of Travis Park Methodist Church.

Jane Alden, soprano, contributed a delightful group of songs, accompanied by Mrs. Nat Goldsmith, for a meeting of the Lions Club when Mrs. J. E. King, member of the Texas Prison Board, made a talk.

Mme. Philippini arranged a Style Show at the Municipal Auditorium. Jane Alden, soprano; Frederico Flores, baritone; a large male chorus, directed by Clarence Magee; Terry Terhune and La Meri, dancers, and an orchestra conducted by Don Philippini, contributed to the program.

Walter Dunham, assisted by Mrs. Louis Altman, will be in charge of the piano department in the Carrol College for Women, which begins its first season with the opening of the school year.

The Lions Club dedicated its first weekly meeting, since the return of the delegates from the International Convention held in California, to Mary Stuart Edwards, soprano, who was elected an honorary member of the Lions International. She was the official prima donna of the convention. While there she sang in the Hollywood Bowl, before an audience of 20,000, scoring a great success. At the meeting held in her honor here she sang a group of songs, accompanied by Mrs. Eugene Staffel, and Mrs. I. S. Sherman read a poem, When Our Own Mary Sings. S. W.

La Forge-Berumen Studio Notes

Avis Janvrin, who is well known through her singing at various churches in New York, has been appointed head of the voice department at the Spence School, New York City. Lillian Hunsicker, soprano, has been engaged as assisting artist with Beniamino Gigli for several concerts this fall. Mrs. Hunsicker gave a successful recital at Aeolian Hall last spring and since that time has been busy filling engagements in and around the city. Gretchen Altpeter, soprano, has just returned from a vacation spent touring Europe. Miss Altpeter has again resumed her studies in preparation for a busy season. The foregoing all are artist-pupils of the La Forge-Berumen Studios in New York.

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season in New York, chiefly because the very large German population of New York did not seem to be interested in the propagation of German art in this country. Mr. Bach called attention to the fact that, whereas New York is the third largest German city in the world, it had not a single German theater, in contrast to twenty-three Jewish theaters. It would certainly seem a valuable undertaking and should have the support of every German living in New York.

Isabel Richardson Molter Here Soon

Isabel Richardson Molter, who will give her first New York recital in Aeolian hall on October 10, was heard in the Lyceum Theater, in the first operatic performances given by the American Singers, when Herbert Witherspoon, David Bispham and George Hamlin were interested in the creation and management of that organization. Mrs. Richardson Molter has arranged a program for her recital debut of un-

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SOLIDLY BOOKED TILL MARCH

Week of October 11

Monday—Newark
Tuesday—Trenton
Wednesday—Paterson
Thursday—Lancaster
Saturday—Scranton

Week of October 18

Monday—Altoona
Tuesday—Johnstown
Wednesday—Wheeling
Thursday—Pittsburgh
Saturday—Erie

Week of October 24

Sunday—Cleveland
Monday—Buffalo
Tuesday—Jamestown
Wednesday—Greensburg
Thursday—Clarksburg
Friday—Winchester
Saturday—Staunton

Week of November 1

Monday—Roanoke
Tuesday—Knoxville
Wednesday—Chattanooga
Thursday—Nashville
Friday—Memphis
Saturday—Memphis

Week of November 8

Monday—St. Louis
Tuesday—Springfield
Wednesday—Champaign
Thursday—Davenport
Friday—Des Moines

Week of November 15

Monday—Madison
Tuesday—Eau Claire
Wednesday—Hibbing
Thursday—Duluth
Friday—St. Paul
Saturday—St. Paul

Week of November 22

Monday—Sioux Falls
Tuesday—Sioux City
Wednesday—Omaha
Thursday—Grand Island
Friday—St. Joe
Saturday—Topeka

Week of November 29

Monday—Emporia
Tuesday—Lawrence
Wednesday—Pittsburg
Thursday—Wichita
Friday—Salina
Saturday—Denver

Week of December 5

Tuesday—Salt Lake City
Wednesday—Boise
Thursday—Walla Walla
Friday—Spokane
Saturday—Spokane

Week of December 13

Monday—Seattle
Tuesday—Seattle
Wednesday—Seattle
Thursday—Portland
Friday—Portland
Saturday—Portland

Week of December 20

Monday—Oakland
Wednesday—Sacramento
Thursday—San Francisco
Saturday—San Francisco

Week of December 27

Monday—Hanford
Tuesday—Los Angeles
Wednesday—Los Angeles
Friday—San Diego

Week of January 3

Monday—Phoenix
Tuesday—Douglas
Wednesday—El Paso
Friday—San Antonio
Saturday—San Antonio

Week of January 10

Monday—Austin
Tuesday—Houston
Wednesday—Houston
Friday—Dallas
Saturday—Dallas

Week of January 17

Monday—Denton
Tuesday—Denison
Wednesday—Oklahoma City
Thursday—Tulsa
Friday—Joplin
Saturday—Springfield

Week of January 24

Monday—Kansas City
Tuesday—Independence
Wednesday—Muskogee
Thursday—Ft. Smith
Friday—Pine Bluff
Saturday—Hot Springs

Week of January 31

Monday—Greenville
Tuesday—Birmingham
Wednesday—Birmingham
Thursday—Montgomery
Saturday—Tallahassee

Week of February 7

In Florida

Week of February 14

Monday—Miami
Tuesday—Palm Beach
Wednesday—Daytona
Thursday—Jacksonville
Friday—Savannah
Saturday—Savannah

Week of February 21

Monday—Columbia
Tuesday—Columbia
Wednesday—Charlotte
Thursday—Charlotte
Friday—Greensburg
Saturday—Raleigh

Week of February 28

Monday—Norfolk
Tuesday—Norfolk
Wednesday—Norfolk
Thursday—Richmond
Friday—Richmond
Saturday—Richmond

Week of March 7

Monday—Lynchburg
Tuesday—Staunton
Wednesday—Washington
Thursday—Wilmington
Friday—Philadelphia
Saturday—Philadelphia

Week of March 14

Monday—New Haven
Tuesday—New Haven
Wednesday—New Haven
Thursday—Springfield
Friday—Springfield
Saturday—Springfield

Week of March 21

Monday—Worcester
Tuesday—Worcester
Wednesday—Providence
Thursday—Providence
Friday—Providence
Saturday—Providence

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SAN CARLO OPERA

TRAVIATA, SEPTEMBER 21

Tina Paggi, after an absence of a year in Europe, rejoined Gallo's forces on September 21, scoring an individual success

as Violetta, a role in which she had previously made a fine impression here. Mme. Paggi was in admirable voice, except for a little nervousness at first, and with no effort whatsoever captivated her large audience with the spontaneity of her singing. Her tones, silvery in quality, rippled out with per-

fect ease and control, and her coloratura passages were very commendable. She acted excellently and her death scene, particularly, was impressive. After the Ah fors e Lui she was tendered an ovation.

Sharing honors was Franco Tafuro, who lent his sterling voice to the role of Alfredo, and worthy of particular mention for its vocal charm and histrionic ability was the father of Lorenzo Conati. Peroni gave the score a creditable reading.

LA TOSCA, SEPTEMBER 23

Owing to a cold, Gladys Axman, scheduled to sing the title role in La Tosca, was replaced by Bianca Saroya, one of Gallo's mainstays. Mme. Saroya was never heard to better advantage, lending to the part a vocal superbness that would be hard to eclipse. She acted well and looked beautiful—an ideal Floria. Lorenzo Conati was the Scarpia and well received by the large audience. He sang with ease and effect and worked well with Mme. Saroya in the second act, both coming in for an enthusiastic reception after the act was over. Cavaradossi was in the skilful hands of Tafuro. Following the opera a classic ballet was given.

AIDA, SEPTEMBER 25

A dramatic and beautiful version of Aida was presented on September 25. Not only were the principals unusually good, but the acting was realistic, the settings tasteful and unhackneyed, and the incidental ballet a thing of rare and convincing beauty. The chief honors of the evening were borne off by Clara Jacobo, in the title role; James de Gaviria, as Rhadames, and Andrea Mongelli, as Ramfis. Coe Glade made an attractive Amneris. The supporting cast also did well, with Gino Lulli as Amonasro, Natale Cervi as the King, and Bernice Schalker as the Priestess. Clara Jacobo fairly surpassed herself with a vibrant, passionate performance of the role of the dusky Ethiopian princess. De Gaviria was a resplendent and vocally excellent lover. By all odds, however, Andrea Mongelli was the most impressive figure in the cast, shaping up as one of the finest basses heard in some time. Carlo Peroni conducted.

LUCIA DI LAMMERMOOR, SEPTEMBER 27

Despite the unfavorable weather, Lucia brought a representative audience to the Century on September 27. The San Carlo artists were at their best in the tragic opera and entered into the spirit of their roles in a heartily commendable manner. Outstandingly excellent was the work of Consuelo Escobar in the name part. Vocally and histrionically she pleased all who heard her and was the recipient of hearty applause. Her voice was clear and bell-like and proved adequately capable in mastering the difficulties of the score. Tafuro, as Edgar, was warmly acclaimed and Gino Lulli did well as Henry Ashton. Cervi, Di Cesare, Falco and Curci completed the cast. Peroni conducted the orchestra with his usual skill.

LA BOHEME, SEPTEMBER 27

A creditable performance of Puccini's Boheme was given at the Century on September 27. Bianca Saroya did some beautiful singing as Mimi and acted the part with sympathy and appeal. Dimitri Onofrei also did well as Rodolfo, revealing his voice to marked advantage and sharing in the favor of the audience. Another whose work stood out was

(Continued on page 17)

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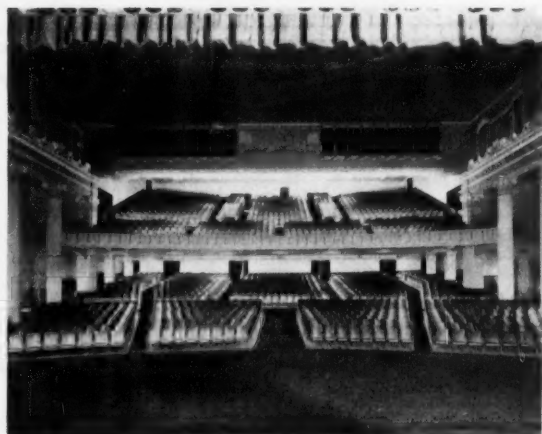
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Sonata from the life of St. Paul, by Cecil Burleigh.—Evidently the composition is based on a character sketch of Saint Paul. It is in three movements in which the indication "with precipitant rush" decidedly dominates. No doubt the composer must have studied the nature of the Saint and have found it to be a turbulent and restless one, for the continual change of tempos gives it that characteristic. The work shows a decided knowledge of violin music and makes many demands on the technical powers of the executant.

(Arthur P. Schmidt Co., Boston)

Moonlight and Fairy Dance, by George Liebling.—Two works by the eminent pianist which can be used simultaneously on a program, because of their highly original and contrasting character. They are of such construction that they can be used either by a student or finished artist, as their beauty lies in their fine phrasing and melodic construction rather than intricacies. In the former, a nocturne, there is a flow of a gentle theme, and in the second an elfishness of spirit. We would recommend these works to all violinists, as they are sound and delightful music. The nocturne is dedicated to Francis Macmillen.

Redlands, Cal., Activities

REDLANDS, CAL.—Redlands Community Music Association, which is under the direction of Mrs. G. E. Mullen, founder and president, has had an excellent season musically. This organization is unusual in that it is financed by public freewill offerings, contributed largely by collections during the intermission periods of the programs and also by donations. Seventy artist concerts have been given. The summer concert series has been a veritable procession of brilliant artist events and the fall and winter promise splendid results under the able leadership of Mrs. Mullen and Hugo Kirchhofer.

Estelle Liebling Studio Notes

Anna Balthy, soprano, has been engaged by John Murray Anderson as prima donna for a thirteen weeks' tour of the Public Theaters. Gloria Dawn has been engaged for the leading role in this season's Shubert Blossom Time production. Irene Comer has been engaged by Frazee for the role of Betty from Boston in No, No, Nanette.

The following have been engaged for the Schwab and

Mandel production of Lady Fair: Patricia O'Connell, El-mira Lane, Clementina Rigeau, and Hilda Steiner.

Celia Turril, contralto of the Capitol Theater, was loaned by Major Bowes for one week to the Royal Sherman Theater at New Haven.

Victor Kuzdo Resumes Teaching

Victor Kuzdo spent an unusually pleasant vacation in Canada. Instead of hunting or fishing, Mr. Kuzdo spent his time in traveling slowly over the picturesque country and visiting places of interest, such as the Shrine of Saint Ann. He has now resumed teaching at his New York studios.



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FROM LOS ANGELES TIMES

FRIEDMAN, MASTER OF THE KEYBOARD

Polish Pianist Gives Astounding Performance of Great Power

By Isabel Morse Jones

Ignaz Friedman, superpianist, made his first concert appearance in Los Angeles before a large audience at the Philharmonic Auditorium, impressing his hearers with his absolute mastery. He has tremendous mental and physical power, with which he imparts new truths to old music.

Two Rondos, one of Mozart and one by the English composer, Rummel, opened the truly brilliant program. Impassioned rhythms and furious tempi marked them. Friedman's phrases are cut as with a surgeon's knife, laying bare the very heart and structure of the composition under his hands. He is an intellectual giant and the keyboard is but a tool with which he builds.

In the Bach-Busoni Chaconne, from the mighty summons of the opening bars to the recapitulation of the closing, he maintained such a magnificent tone gradation and depth of understanding that the work became his own re-creation. Friedman has the extremely rare knowledge of the piano which enables him to reach colossal tone-power without an instant's pounding. There are not three other pianists on the concert stage who can rouse every fiber of a piano without abusing it.

A series of Chopin numbers revealed him in a different light. When the occasion justified, he took them at a terrific tempo, making his audience gasp in wonderment. His technique is astounding in a day when technique is taken for granted. In other moods he gave the works of his countryman new musical meanings and a new virility—at times transcending the interpretations of all other pianists, and at other times making one doubt whether he, Friedman, allowed the intentions of the composer, Chopin, to have due influence upon his readings.

The familiar three études, Op. 10, and the inevitable Polonaise accomplished the marvelous feat of making the tired listener hear them with new ears, proving Friedman to be much, much more than a pianist—a great personality with a mind capable of the resurrection of forgotten beauties upon which he stamps his own living physiognomy.

In fact, after the Schumann Carnaval which was splendid, but not strictly Schumann, this mark of the Friedman personality became uppermost and one realized that he is great of himself, but makes music serve him, rather than to serve music through the composers.

FROM LOS ANGELES HERALD

HAIL FREIDMAN AS MASTER PIANIST

Musician Is Characterized by Critic as 'New Dimension Virtuoso'

By CARL BRONSON

It is strange how very little a name means to us until it has poured out its opulence of genius. Our being and then for the first time becomes the name. That is the name.

FROM ST. LOUIS TIMES

FRIEDMAN THRILLS HIS AUDIENCE WITH DAZZLING PIANISM

Russian Artist Astounds by Technical Feats in Recital at Sheldon.

By OSCAR CONDON

"Long live the Piano Teachers' Association."

KANSAS CITY (Mo.) STAR, MARCH 2, 1926

PIANIST BACK IN TRIUMPH

IGNAZ FRIEDMAN AGAIN CHEERED AT RECITAL.

Heard Last Night in Ivanhoe Auditorium—The Program All of Chopin Music and Played Supremely Well.

One of the two or three really high spots in this full music season was last night when Ignaz Friedman, the pianist, played in Ivanhoe auditorium before a typical pianist's audience. An audience, in other words, that crowded the left side of the house to overflowing, and thinned out at the right where a view of the keyboard was impossible. He played as one of the Ivanhoe series attractions.

The most sincere of applause, and even a few recalcitrant cheers, punctuated the program. Friedman was in top form, a remark included more from caution than otherwise, since he always has been in top form in Kansas City. He played as no other pianist has played here; so near to his goal of perfection that his music made the throat catch, and the breath come quickly many times.

It must be most discouraging for a pianist to slave out some particular thing until he does it surpassingly well, only to have Friedman play it better. That very thing has happened numerous times—as, for instance, Moritz Rosenthal, who made himself famous on two continents for a performance of the "Minute Waltz" arranged in thirds, only to have Friedman play it in thirds (occasionally double thirds) faster and far more smoothly. He played it last night, but not in thirds.

AN ALL-CHOPIN PROGRAM.

All the music was Chopin's, and while there are just reasons to protest against the restrictions imposed on an artist by a one-composer program, they would have sounded a little flat last night. The program was so full of variety, so intensely an expression of all the better things in piano playing, that there was no restriction at all.

Most of the music was familiar. Hearing it from the Friedman fingers was much like walking through a well known road, with a new and lovely companion. The pianist seemed throughout to have visions of beauty that do not appear to others; his music did not feel like a matter of calculated tempos and cannily graduated dynamics. Where there was crackling speed, there also was a reason for it, and a reason so perfectly sane that it was apparent to even the least musical in the audience.

ALWAYS THE ARTIST.

Nor was there a moment of harsh tone, in spite of the fact that the extremes of the piano tone were tested in the course of the program. Friedman is not exploiting any "method." Like the other really great pianists, he is not afflicted with a "mission" to reform the pianistic world, nor with the burden of demonstration in recital what he teaches in the classroom. Nothing clouded the brightness of his concept; the cloistral quality of the largo in the sonata (the B minor); the staggering A flat polonaise and the less familiar one in B flat; the alternating parlor and peasant moods in the mazurkas—each was both the means and the end of his art.

There were numerous encores and much enthusiasm from an audience intelligent enough to appreciate what it heard. In other words, a Friedman night.

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Roxas Artist-Pupil a Promising Young Singer

Della Samoiloff, artist-pupil of Emilio Roxas, recently sang the role of Aida in Philadelphia with marked success, the critic of the Evening Bulletin of September 10 writing



Apeda photo

DELLA SAMOILOFF

as follows: "The role of Aida was admirably done by Della Samoiloff, who has a dramatic soprano voice of fine volume and range, and of full, vibrant quality. She sings with excellent command and put much fervor and expressiveness into her work, her rendering of the O Patria Mia aria having real brilliance."

Miss Samoiloff will shortly fill an eight weeks' tour of New York state, which will open in Poughkeepsie. It is no wonder that this charming young singer is much in demand, for when a MUSICAL COURIER representative heard her not so long ago in the studio of her teacher she made an excellent impression upon the listener. Miss Samoiloff is attractive looking and young, is keenly alert and a hard worker, and is not averse to meeting the requirements of numbers that she is required to sing. Her voice is a big, round one, of luscious quality and which has been well trained. She sings with feeling and is generally a very promising young artist.

Emily Roosevelt Broadcasting

Emily Roosevelt sang over WOR on September 28 and also gave a program for WJZ on October 1.

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SAN CARLO OPERA

(Continued from page 12)

Tina Paggi, entrusted with the part of Musetta. She was vivacious and sang with tonal loveliness and clarity. Conati was commendable as Marcel and Peroni conducted, giving the score a careful reading. Several short ballets added to the pleasure of the bill.

IL TROVATORE, SEPTEMBER 29

A worth while performance of Verdi's opera again brought forth rich voiced Clara Jacobo, who gave a fine account of herself vocally and histrionically, on September 29. James De Gaviria, Spanish tenor, aroused the audience to much enthusiasm with his praiseworthy handling of the part of Manrico. He has one of the best voices heard here in some time, and with the remedying of a few little defects in singing should make a place for himself in this country. He is an artist worth watching. Bernice Schalker's portrayal of Azucena was by no means over-shadowed. She came in for her share of honors.

ANDREA CHENIER, SEPTEMBER 30

The first performance of Andrea Chenier by the San Carlo saw Franco Tafuro in the title role. The tenor has a good voice and at times it is rich and opulent. He won success after the aria in the first act though often he gave the impression of a lack of assurance. Bianca Saroya was a pleasing Maddeline, but the two best roles of the evening were in the impersonation of Gerard by Lorenzo Conati and Madelon by Bernice Schalker. Mr. Conati's work, besides a truly beautiful voice, is that of a finished artist, and Miss Schalker completely took the small but poignant scene of the blind woman. The rest of the cast was completed by Ada Salori, Andrea Mongelli and Natale Crevi. The performance lacked vitality on the whole and the chorus work was frightfully weak.

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ARTISTS EVERYWHERE

Evsei Belousoff, cellist, has returned from his summer home in Allenhurst, N. J., to New York to open his cello studio.

Eunice Davis, soprano, recently arrived from Houston, Tex., sang over the radio from the Hotel Roosevelt, also, in concerts in Jersey City and New York, within the past fortnight, and is fast making a name for herself, combining beautiful voice with winning personality.

Louis Edlin has been appointed conductor of the Atwater-Kent Orchestra, broadcasting over the WEAF chain every Sunday evening. Mr. Edlin formerly was concertmaster of the Russian Symphony and later of the Cleveland Orchestra. For the past four years he has been a member of the New York Trio.

Carl V. Lachmund has reopened his Steinway Hall studio and expects another busy season. In response to urgent demand, he has written two articles on his Hand Culture, a shorter way to technique; they will shortly appear in a musical journal. Mr. Lachmund bears the distinction of being the only American pupil of Liszt who was introduced and recommended by him in a personally written letter; Liszt's traditions and interpretation are naturally strong features of his teaching.

Adele Margulies, pianist and instructor, returned on the S. S. Savoie on September 21, following an interesting trip, including a big storm and collision in mid-ocean; she has resumed instruction.

Adalbert Ostendorf, pianist, announces the re-opening of his studio in Carnegie Hall.

Ashley Pettis, pianist, on his tour of Oklahoma and Texas during the month of November, will play practically every night in the month, having been signed for twenty-two recitals, the latest being an engagement by Mrs. John F. Lyons of Ft. Worth, Texas.

Christian Schiott, teacher of voice and piano, has a large class of pupils at his New York studio. Mr. Schiott started his career as a pianist at the age of eight, and since that time he has appeared in concert in various European cities and also in America. He has many letters of recommendation from famous musicians and also has to his credit numerous splendid press tributes.

Ethelynde Smith, soprano, will open her season as soloist with the Altoona Male Choir in Altoona, Pa. She will fulfill eastern dates this fall, make an eleventh tour of the South in January and February, and another trip to the

Pacific Coast next March and April. Miss Smith is booked for her usual large number of return engagements.
(Continued on page 19)

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Paul Eisler Reopens Studio

Paul Eisler, for nineteen years assistant conductor of the Metropolitan Opera, has just returned from a trip abroad which included a visit to his native Vienna. Mr. Eisler's early career was entirely connected with that city, where he studied at the Imperial Academy under Anton Bruckner and other famous professors of that day. He began as conductor at the Karl Theater, Vienna, went afterwards to opera at Olmuetz and Riga and then was engaged at the Imperial Opera, Vienna. Later he came to the Metropolitan as assistant conductor, remaining there several years and then returning to Vienna to accept a position as professor in the opera school of the Imperial Academy. At the beginning of the war he came back to the Metropolitan, and has been there ever since, his total service there stretching over nineteen years. Aside from his work in the opera he has his own private studio in the Metropolitan Building,

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Program Held Over at Mark Strand

Mary Pickford's new photoplay, Sparrows, was held over for a second week at the Mark Strand Theater, where it again pleased large audiences. Managing Director Joseph Plunkett decided not only to continue the feature picture for another week but also his prologue to the picture. The new features included the Mark Strand Topical Review and Odds and Ends, a compilation of interesting short subjects. The overture, selections from Planquette's Chimes of Normandy, played by the orchestra, was the same as heard the preceding week.

Ruth Davies Opening New York Studio

Ruth Davies, pianist and teacher, has just opened a New York studio where she will make a specialty of the teaching of beginners and students in the early grades. During the past season Mrs. Davies has been spending all of her time in advanced study with eminent teachers in Paris and New York. She was formerly connected with the Reuben Davies studios in Dallas and was instructor in Miss Hockaday's School for Girls, also in Dallas. During her stay in Dallas she was also for some time organist in the first Church of Christ, Scientist. She later transferred to Kansas City, Mo., and taught there in the Horner Institute of Fine Arts. Among those from whom Mrs. Davies' musical education was received are Reuben Davies, Mollie Margolies (former assistant to Ganz), Isidor Philipp (Paris), and Andre Benoist, accompanist to Albert Spalding. Some years ago Mrs. Davies also studied at the Institute of Musical Art, New York.

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WHERE THEY ARE TO BE

As Announced

ALSEN, ELSA—Nov. 4-5, Cleveland, Ohio.
 BORI, LUCREZIA—Dec. 2-3, Cleveland, Ohio.
 CHERIAVSKY TRIO—Oct. 9-10, Madrid; 15, Bristol; 16, Cardiff; 18, Leicester; 19, Nottingham; 20, Stratford; 21, Sheffield; 22, Halifax; 23, Manchester; 24, Blackpool; 26, Birmingham; 27, Kelso; 28, Newcastle; 29, Middlesbrough; 30, Edinburgh.
 CLAUSSEN, JULIA—Nov. 22, Meadville, Pa.
 DADMUN, ROYAL—Dec. 19-20, Boston, Mass.
 HART, WENDELL—Oct. 7, Worcester, Mass.
 JOHNSON, J. ROSAMOND—Gordon, Taylor—Oct. 7, Canton, Ohio; 11, Chicago, Ill.
 JOLLIF, NORMAN—Oct. 13, Buffalo, N. Y.
 LEVITZKI, MISCHA—Oct. 21, Rome, N. Y.
 MUZIO, CLAUDIA—Oct. 22, Cleveland, Ohio.
 NAEGLER, CHARLES—Dec. 14, Fitchburg, Mass.; Jan. 5, Boston, Mass.
 NEW YORK STRING QUARTET—Oct. 23, Boston, Mass.
 PATTON, FREE—Nov. 11, Philadelphia, Pa.; 17, Buffalo, N. Y.; Dec. 28, Pittsburg, Pa.
 PONSILLE, CARMELA—Oct. 26, Meriden, Conn.
 RAYMOND, GEORGE PERKINS—Nov. 19, Philadelphia, Pa.; Dec. 4, Boston, Mass.; Jan. 11-23, Chicago, Ill.; March 9, Brooklyn.
 RESPHIGI, OTTORINO—Feb. 1, Cleveland, Ohio.
 RETHBERG, ELISABETH—Jan. 27, Richmond, Va.
 ROSEVELT, EMILY—Nov. 16, New Britain, Conn.; 18, Montclair, N. J.; 19, Stamford, Conn.
 SHATTUCK, ARTHUR—Oct. 15, Oslo, Norway; 19, Stockholm, Sweden; 22, Göteborg; 26, Copenhagen, Denmark.
 TIPICA ORCHESTRA—Dec. 2, Richmond, Va.
 TORONTO, FLORA—Nov. 22, Cortland, N. Y.; Dec. 13, Wilmington, Del.
 WARDLE, CONSTANCE—Nov. 22, Hartford, Conn.; 24, Scranton, Pa.; 27, Allentown, Pa.; 29, Reading, Pa.; 30, Lancaster, Pa.



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NEW YORK

CIRCULAR AND TERMS
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ARTISTS EVERYWHERE

(Continued from page 17)

Baroness von Klenner's National Opera Club begins a very active season, October 14, when at two o'clock, in the Waldorf-Astoria Hotel, Maurice Halperson (Staats Zeitung critic), Laura Sedgwick Collins (composer, literature), Tascha Sinayeff (violinist) and vocalists, will collaborate in a program of variety.

Claude Warford gave a series of musical teas in his Paris studio during the past summer which aroused much enthusiasm among the French and visiting Americans. Operatic excerpts and modern songs were sung by Marion Callan, Rita Brennan, Bertha Kinzel Cook, Gladys Davey, Emily Hatch, Florence Otis and Joseph Siegfried. Harriet McConnell, American contralto, was a guest-artist, giving an operatic program, ably assisted by Tilla Gemunder, soprano, and Joseph Kayser, baritone; Mr. Sektberg was at the piano.

Elinore Whittemore, violinist, has been spending part of the summer at Mt. Desert. While there she was engaged for three private musicales, one at the home of Mr. and Mrs. Henry A. Inman, Southwest Harbor, and one at Mr. and Mrs. Charles Ladd's, Bar Harbor. The third was a special recital for the christening of the new music room of Mr. and Mrs. Charlton Yarnall of Northeast Harbor, in which occasion she was accompanied by Edith Cave-Cole.

The Women's University Glee Club has reorganized for its fourth season and has held its first rehearsal at the Women's University Club. Gerald Reynolds is still its conductor. Two concerts will be given as usual in December and May, this season, at Town Hall. The membership is still open to college women, with voices, who desire to join.

Josephine Martino Impresses Cedar Rapids

Josephine Martino, soprano, who made such a fine impression at her New York debut last season, has had a busy summer season, appearing with equal success in Cedar Rapids, Iowa, Tulsa, Okla., and Cleveland, Ohio, where her beautiful voice and charm of appearance and manner found full appreciation. In commenting upon the appearance of Miss Martino, the Cedar Rapids Republican said in part:

"Josephine Martino, heralded as one of the great lyric sopranos of the day, is an American girl of Italian parentage. Her vocal training has been entirely received in this country and at one time she was a protégée of the great Caruso.



JOSEPHINE MARTINO

Seven years ago Josephine Martino's star began to ascend. With only one year of instruction in voice she stepped upon the lyceum and chautauqua platform winning immediate recognition. She traveled from coast to coast and sang in Canada and Mexico. Miss Martino has just completed four years of study in New York under the supervision of Jessie Fenner Hill, and on February 17 appeared in Aeolian Hall for her song recital. Her voice and charm were a revelation to the critics. They all joined in paying tribute to Miss Martino's voice and personality. One need only hear this lyric soprano sing a few moments to realize why she has scored such a decided success; and one need only speak with her the same length of time to understand why she is personally popular. Quiet, modest, entirely free from the petulance that often passes for temperament, Miss Martino possesses a rare charm and a pure, sweet, unspoiled voice.

And still another daily was of this opinion: "Miss Martino once sang the aria from Romeo and Juliet for Caruso. Last night she sang it again for a Cedar Rapids audience, as though inspired by the spirit of the great tenor. The singing of the American soprano was a personal triumph and a triumph also for the better type of music. After her third number she was summoned back insistently for two encores. Her voice, a lyric soprano, was clear and beautiful while it gained in the lower register by a rich dramatic quality. The Italian, in which two of her numbers were sung, took on a limpid musical quality, even to those who understood not a word, by reason of her phrasing."

Palestrina Choral Society Rehearsals

The Palestrina Choral Society, under Emilio Roxas, has resumed its rehearsals at Steinway Hall. A few charter memberships are still available at five dollars. Rehearsals are held on Friday evenings at eight o'clock.

Polito's Sketch by De Gregorio

The sketch of Franco de Gregorio, which appeared in last week's issue of the MUSICAL COURIER, was made by Salvatore Polito.

CONSTANCE

WARDLE

Soprano

Engagements, 1926-27

Nov. 22—Hartford

23—Paterson

27—Allentown

29—Reading

Dec. 3—Erie

4—Youngstown

6—Wheeling

9—Akron

11—Toledo

12—

14—Grand Rapids

16—Rockford

18—Peoria

Open Bookings in West

Dec. 19 to Jan. 16, 1927

"Her voice seemed lyric in quality, surprising therefore was the tonal resources she summoned and even more stirring was the effect of her singing by which she accelerated the tempo and enlivened the orchestra in keeping pace with her."—*Newark News*, May 8th, 1926.

"Constance Wardle, in the title role, did some beautiful singing and was a most realistic 'Aida.'"—*Philadelphia Inquirer*, Oct. 10th, 1925.

"Constance Wardle was a very lovely 'Desdemona.' Her voice is far above the average and her audience was roused to a high pitch of enthusiasm."—*Scranton Times*, Apr. 26th, 1926.

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VARIATIONS

By the Editor-in-Chief

Pathologists always have been interested in the study of the friendship between Wagner and Nietzsche, and Wagner and Ludwig of Bavaria.

Nietzsche, twenty-four years old at the time, met Wagner at Leipzig in 1868. The young Nietzsche wrote to his friend, Rohde, about being "most romantic" during those days, and that the preliminaries to the acquaintance with Wagner, whom he calls "the distinguished eremite," came "pretty close to the fairy like." To the young enthusiast Wagner also appeared to be "a fabulously lively and fiery man." (Others who met Wagner at about the same time simply called him talkative and self assertive.) Nietzsche accepted a professorship at the Basle University, influenced probably by the fact that Wagner lived nearby, in Tribschen. One of the letters from Basle refers to the Nietzsche brochure, "Wagner in Bayreuth," and reads as follows:

"Here, beloved Master, is a kind of festal Bayreuth sermon! I could not hold my tongue and was forced to speak right out. Those who now take joy in you will certainly have their joy doubled by me—such is my present pride and confidence. I have no way of judging how you yourself will receive this tribute. Unpleasant consequences arise with almost every screed I publish—questions are always raised with reference to my personal relations with its subject—misunderstandings which must then be readjusted with considerable charity. Inasmuch as I have this feeling in a very great degree today, I am loath to express myself more plainly. When I consider what I have ventured upon this time, I feel a sense of dizziness and hesitation. Once, in your very first letter to me, you wrote me something of faith in German liberty. To this faith I turn today, just as this faith alone gave me the courage to do what I have done. I am wholly yours with all my heart."

Soon after writing the foregoing, couched in much the same rhapsodical language that King Ludwig and other rabid followers of Wagner employed in their epistles to him—and is it not a strange circumstance that both Ludwig and Nietzsche died mad?—the author of "Wagner in Bayreuth" turned against his mighty friend, wrote a booklet denouncing him and his theories, discovered Carmen to be the greatest opera ever written, and Peter Gast, a young and unknown composer, to be the creator of "Southern" music, and "lion" music, which was to reflect the philosopher's Dionysiac "joy in life." To Gast, Nietzsche writes:

"Here's a reflection. We cease to love ourselves wholly when we cease to exercise ourselves in love to others—for which reason this cessation must be guarded against.

"You are shaped of stronger material than I, and are able to create loftier ideals for yourself. For my part I suffer atrociously when forced to do without sympathy. Nothing in the world, for instance, can quite fill up that deep gap the last few years have brought me in the loss of Wagner's sympathy. How often do I dream of him, and always in the spirit of the cordial relation of bygone days! Never did an angry word pass between us, no, not even in my dreams. . . . All that is now done with, and what boots it if in this or that particular screed I happened to be in the right? As if this were able to wipe away the memory of the sympathy I have lost! And I have suffered all this many times before, as I expect to suffer it many times again. These are the most terrible sacrifices which my progress in Life and Thought have demanded of me. Even now, after an hour of sympathetic conversation with absolutely strange persons, my whole philosophy begins to rock. It appears to me so foolish to endeavor to have right at the expense of love, or not to be able to communicate one's best for fear of losing another's sympathy."

Poor, lonely Nietzsche. He was too fine fibred to collide successfully with a coarse, militant nature like Wagner's. The unhappy writer possibly might have found salvation for his soul in becoming the librettist for Wagner—that is, had the latter been willing to allow any one else to share in his glory. "Zarathustra" would have made a better opera subject than "Parsifal."

Harcourt, Brace & Co. have just issued a novel from the pen of Henry Bellamann, the pianist and poet, who has been best known hitherto through his work as an educator, with Chicora College (Columbia, S. C.) and the Juilliard Foundation. Mr. Bellamann's story, called *Petenera's Daughter*, is his first—ling novel, and an astoundingly strong piece of writ-

ing it is. He lays his scenes among those strangely constituted Americans, the Pennsylvania Dutch, and draws his characters from them. Mr. Bellamann's sure and relentless touch reveals these people in all their hard-headedness and colorlessness, but he shows too how even such drab lives cannot remain without their reactions to love and passion. The tale itself, while not a complicated or strongly imaginative one, lends itself the more readily on that account to the portrayal of the locality, persons, and characteristics Mr. Bellamann evidently has set himself to place before his readers. The method is that of the earlier French realists, blunt, direct, courageous; the style is terse, fluent, expert. The nature descriptions are exceptionally fine. *Petenera* and her father are fascinating characters. It is a pity that the man is killed off so soon, and that the colorful girl, starting off with such a promising misstep, is dragged back into conventionality and respectable wifehood. One would have liked to see her set off early for New York, or Chicago, or Paris, and gamble her looks and charm against a metropolitan destiny. The name, *Petenera*, suggests that Mr. Bellamann's original design might have been to paint the ancient *Petronella* as a modern lady of joy. However, *Petenera's Daughter* is an arresting novel, and an extraordinary production as a first effort in extended fiction.

Moriz Rosenthal is another pianist whose virtuosity with the pen ranks high above the average. A recent proof of his literary gifts is afforded through the medium of his tribute to Liszt, published by the Vienna *Allgemeine Zeitung* (July 31) on the fortieth anniversary of the death of the Hungarian master.

Here is the essay, in an English translation made difficult because of the idiomatically delicate and richly colored German which Rosenthal employs with such subtlety and skill. The article is called, *Liszt and Vienna*:

"A brilliant beginning (*Auftakt*). The twelve year old Franz Liszt is taken to Ludwig van Beethoven, in Vienna, by Schindler. Beethoven sees this boy genius play, transpose Bach fugues (Beethoven's hearing had failed completely more than a decade before) and presses a kiss of benediction on the child's forehead, surely the highest decoration ever bestowed on a musician!

"Soon after, the name of the composer, Franz Liszt, flashes forth for the first time, and this, too, in Vienna. Diabelli, the well-known publisher, has composed a waltz and publishes a collection of Variations on his theme, to which fifty composers each added a change. Beethoven did not take part, but answered Diabelli's request with the immortal original *Thirty-three Variations*, op. 120. Among the variations of the fifty-headed work, near an effortless bit by Schubert, there is one in C minor, full of a sinister vitality, and it raises its head high above what are for the most part dry artificialities, almost recalling the style of Mayseder. It bears the heading: 'Franz Liszt, thirteen year old boy from Hungary.' An auspicious beginning! A young eagle tries his wings! And a Viennese master, Carl Czerny, taught him how to use them, in a flight destined to carry the youth toward the sun.

"1837! The twenty-six-year old Franz Liszt appears in the Redoutensaal in Vienna and as a pianist celebrates triumphs exceeding those of the satanic violinist, Paganini. If Paganini was in alliance with the devil, as report had it, one sensed in Liszt a Dionysius, the touch of God. What no one understood at the time, perhaps not even Liszt himself, was that the amazing effect of his playing did not emanate from his pianistic gifts, but from his endowment as a composer, which was infinitely greater. His transcriptions and his original compositions made their appeal not so much because of the perfection of his performance of them, as through their innate strength, the boldness of their harmony, and the creative brilliancy of their 'tempestuous' passages. The period of Liszt's greatest glories, his revolution from the earlier established tamed style of piano playing, lasted from 1837 to 1848, when it was forced into the background by the political disturbances of Old Europe, and drowned out by the boom of the cannons.

"Thirty years later. After the 'maggiore,' the 'minore.' Liszt's mighty musical flights had found relief in his Faust and Dante symphonies, in his twelve symphonic poems, in his masses, and in the great number of his scintillating piano works (*feuersprühend*). But Johannes Brahms was the sun of musical Vienna and about him there revolved, as satellites, the Messrs. Hanslick, Kalbeck and Doempke. This *Triumvirate*, in fact almost the entire Vienna press, took up weapons against every per-

formance of Liszt's compositions. A hail of arrows swirled against the master and his gigantic life's work, at every appropriate and inappropriate occasion. Bravely fighting for him, are Theodor Helm, in the *Deutsche Zeitung*, and with enthusiastic audacity, Hugo Wolf, in the *Salonblatt*."

"In the early eighties, Hans von Bülow, that enfant terrible of the Liszt-Wagner movement, plays on two successive evenings at the Boesendorfer Saal. At his first concert he performed the last five Beethoven sonatas; at the second, he offered a program of original compositions by Liszt. Thus deliberately and against better judgment, he provoked comparison. On the Liszt occasion, Bülow is not in as good form as on the Beethoven evening. His brilliant intentions (I still hold in grateful remembrance his *Feux Follets*, the *Mazurka*, the *Dance of the Gnomes*) often were shattered by the unreliability of his technic, his occasional brittleness of tone, and his antiquated use of the pedals. He leans more toward the graceful, sparkling, spirited muse of Liszt, than toward its heroic gestures, dramatic eloquence, and tempestuous temperament. Nevertheless, the success of this extraordinary man is pronounced. Triumphant Bülow approaches Hanslick at the end of the program with the provoking words: 'Today, Herr Doctor, you surely have sweated blood.' Hanslick, bitter opponent of Liszt's muse, and angered boundlessly by this remark, wished to show that with his pen he was able to create a more penetrating fortissimo than Bülow with his wrists. Hanslick's criticism is a torpedo attack, a mine exploding with monstrous force. First, of course, a cheap comparison of the last five Beethoven sonatas with the Liszt compositions; then a shower of attacks of which I still recall particularly the following phrases: 'horrible impotence of Liszt,' 'the B minor sonata, that creative steam mill which always churns emptiness.' This self-same critic previously had said of the five last Beethoven sonatas that 'their scant blossoms are surrounded by a contrapuntal barbed wire fence.' He had condemned Chopin's B minor sonata with the verdict that it was 'an inferior work whose melodic blossoms were frost-bitten by dullness and brooding.' For decades he had raged against Wagner, had asked himself, after hearing Tchaikovsky's violin concerto, 'whether it wasn't music that one could smell, not hear'; had complained of Puccini's lack of melody, and expressed surprise at the absence of *joie-de-vivre*, and at the lugubriousness in Johann Strauss' works! For this lack of critical understanding, and for his book, *Vom Musikalisch Schoenen*, which betrays a total ignorance of our divine art, Hanslick has been placed by some flatheads, on his 100th birthday, by the side of Immanuel Kant.

"*Lamento e Trionfo!* That is the name of one of the last symphonic creations of Liszt.

"His word, 'We can wait,' the word of a great, proud artist, has proved itself. His B minor sonata (this 'creative steam-mill,' etc.) has become a favorite with all pianists and is heard in every concert hall. For, what harm can a critic's ban do to an inspired performance of the D major theme in Liszt's symphonic poem of Lenau's *Faust*, when Mephisto himself seizes the fiddle in diabolical performance?

"Vienna was dearest to Liszt's heart. Often he would visit his relatives who lived in the Schottenhof, and I never failed to visit him there when I received word of his presence, from Ludwig Boesendorfer. On a beautiful forenoon I was seated at a piano in the fourth story apartment of Wienstrasse 45, when a messenger entered with a card; the gentleman to whom this card belonged was waiting in the carriage below and asked to know if he could come up. I rushed downstairs without putting on my hat and greeted the great master joyfully, for it was he and no other. He invited me to have dinner with him that evening at the Schottenhof and intimated that there would be other guests whom he wished me to 'meet pianistically.' During the evening (about which Kap writes in his Liszt biography), I played among other numbers the master's *Don Juan Fantasy* and I told him that I had been engaged for the next Philharmonic concert. 'What shall you play?' asked Liszt. 'Your E flat major concerto, master.' Suddenly he exclaimed in his unforgettable voice, whose tones I remembered so well from Weimar: 'But the critics, the higher critics?'

"Later I heard from the Pressburg librarian, Battka, that Liszt had spoken to him of my participation in the Vienna Philharmonic and expressed his gratification that he had taught his pupils not only to be artists, but also men of character, who were not slaves to cheap expediency.

"Noble and great artist! You yourself endured the sufferings of the believing martyr of the middle ages. You were even great enough to enrich a Richard

Wagner fruitfully, and greater still when you suffered and fought in noble self-forgetfulness for the unknown fugitive.

"Upon you, the Abbe, the Roman Church bestowed the lower consecration. But nature blessed you with the higher honors, yes, the highest! How happy indeed, we honored few, to be able to grow up in the shadow of your sword!"

"Bad Gastein,
July 27, 1926."

Scene: music editor's sanctum. Enter Miss Cerberus, whose job it is to ban visitors.

Miss C.—"Someone to see you, sir."

Mr. E.—"I told you that I cannot receive callers."

Miss C.—"But this one insists."

Mr. E.—"Is it a friend?"

Miss C.—"No, sir. It's an artist who wishes you to read some press notices."

LEONARD LIEBLING.

FACTS

In a musical paper last week, it was stated that "the Philadelphia Orchestra would give 102 concerts this season, its twenty-ninth. Of this, seventy-eight are to be played in its home city. No other symphony has as many home concerts."

This information is absolutely erroneous. The Chicago Symphony Orchestra gives in Orchestra Hall, Chicago, ninety-eight concerts, as follows: twenty-eight Friday afternoon concerts, twenty-eight Saturday evening, twelve Tuesday afternoon, sixteen popular concerts, twelve children's, one music memory, one for the National Federation of Women's Clubs. In addition, also in Chicago, the Chicago Symphony gives eight concerts before the University of Chicago at Mandel Hall and one in Oak Park, making a total of 107 in Chicago in twenty-eight weeks. Then the Chicago Symphony gives twelve concerts in Milwaukee and one in Rockford, a total of 120 concerts. This is probably the longest continuous season anywhere. There are some orchestras which may have a longer season, but that season is not continuous.

This year the Chicago Symphony enters its thirty-third year of Friday afternoon and Saturday evening concerts, and the second year of the Tuesday afternoon concerts, which have been doubled this year from six to twelve, and at this early date, it may be stated that practically all the seats have been sold out for the new series. The orchestra will celebrate the eighth year of the children's concerts and the fourteenth year of the popular concerts, all of which are given in Orchestra Hall.

Frederick Stock continues as conductor, entering his twenty-second year in that capacity with the Chicago Symphony. Facts are facts, and figures talk.

MARION TALLEY'S SUCCESS

The old saying that a prophet is not without honor save in his own country is certainly not true of Marion Talley. She has just given two concerts in her home city, Kansas City. When W. A. Fritschy announced them, the mail orders that came in within the first week were so many that the two concerts were sold out and many checks had to be returned as it was impossible to arrange a third date for her at present. The receipts of the second concert, which amounted to \$11,500, were voluntarily donated by Marion to establish a scholarship fund for some especially talented student. Mr. Fritschy himself, his office force, and the Kansas City Little Symphony Orchestra which assisted, all contributed their services so that the net sum to start the fund was gratifyingly large. It is a fine thing to see one who has come to such early success as Miss Talley taking such a practical step to aid others who struggle toward the same goal. The Kansas City Star of September 22 had an interesting editorial which read in part:

No one knows at this time how great Marion Talley may become. We do know that her art must grow with her years. Art is long and youth is ephemeral. If her career shall be what her loyal public hopes it will be, what her discerning friends believe it can be, it should make her an outstanding figure in opera and on the concert stage throughout the next twenty-five years. Nothing that could make the foundation of such a career more secure and the career itself more enduring should be left undone. We know that at her age the best progress cannot be made along with crowded and exacting engagements. There must be hard study, arduous practice, high aspiration and unfailing patience if all is to be made of this voice and this wonderful little woman that can be made of them. It is her problem now. She has been fortunate enough to provide for the financing of her future course, whatever it may be, through her earnings. She has a mind of her own, and that is well. Now is the time for her to look far ahead, and we believe she will.

Let something in this comment might be misconstrued, let this be added: We believe she is the most gifted young singer brought forward in this country in years. It is a joy to hear her sing, to look upon her fresh and winsome youth, and to note her wonderful progress. But what we hope for her is that five, ten, fifteen years hence, when she is a mature artist, she will be relatively as great as she is now as a

debutante. If she is, then she will be very great, indeed. And so may it be.

THE JUILLIARD FOUNDATION

We note with interest that our contemporary, The Musical Digest, has taken up editorially the shortcomings of the Juilliard Foundation, following the example of the MUSICAL COURIER, which, in a series of editorials beginning in the fall of 1925, pointed out and discussed the possibilities offered by a liberal interpretation of the will of the late Augustus Juilliard and compared them with the apparent failure of those in charge to accomplish anything in particular.

The net result of operations up to the present day is the establishment of the Juilliard Graduate School of Music, and just what that has accomplished is still nebulous. Doubtless Dr. Noble, executive secretary of the Foundation, expects through the school to "aid worthy students in securing a complete and adequate musical education," as the Juilliard will phrased it, though the part of the same clause which authorized students to be aided in obtaining training "from appropriate instructors in this country or abroad" (outside the school) is now entirely disregarded. In the school there is a heterogeneous faculty, some of whom have reputations as teachers, others not; and, it appears, a very arbitrary method in the assignment of students.

The clause of the will which authorized the directors to "arrange for and give without profit to it musical entertainments, concerts and recitals of a character appropriate for the education and instruction of the general public in the musical arts," is a dead letter, so far at least; also the clause authorizing the payment of part of the income to the Metropolitan Opera Company "for the purpose of assisting in the production of operas, provided that suitable arrangements can be made with such company so that such gifts shall in no wise inure to its monetary profit." This clause, as the MUSICAL COURIER long ago pointed out, affords the company a splendid opportunity to produce at least one American opera each season without prejudice to its sacred box-office, but it, too, as far as known, is a dead letter.

We have arrived at the point where we do not believe it is possible for anything that is good, anything that is advantageous to the cause of good music, to come out of the Foundation as at present organized. A board of directors, made up of men of standing in the financial district with absolutely no knowledge of the problems confronting them in the establishment of the Foundation, unfortunately chose to represent them in its administration a thoroughly estimable gentleman, but one who, also unfortunately, was as totally ignorant of the problems as themselves and who apparently has acquired little knowledge of them in the years he has ostensibly devoted to their study. When Kenneth M. Bradley, one of the foremost experts on the question of musical education, was made "educational director" of the Foundation last year, everyone looked for better things. But there seems to have been little conferred upon Mr. Bradley except a title. It is no secret that he is practically ignored in the conduct of the school by Dr. Noble, who offers no cooperation of any sort.

It appears that the income of the Foundation must be at the minimum well over one million dollars a year. Is this all devoted to the expenses of the Graduate School? Have the directors ever issued a financial statement? After all, that is not so important. The real question is whether or not there is an honest disposition to fulfill the spirit as well as the letter of the testator's will; and, assuming that there is, whether the present administrative forces of the Foundation are capable of doing so. Up to the present all evidence points strongly to an answer in the negative.

BELLAMANN WRITES A NOVEL

According to the book review section of the New York Times, a novel has just appeared, entitled *Petenera's Daughter*, by Henry Bellamann. We assume that this Henry Bellamann is H. H. Bellamann, who is employed by the Juilliard Foundation, and also the Rockefeller Foundation, in some capacity—just what is not quite clear—and who is also the fortunate husband of a talented wife, Katherine Bellamann, a well known teacher of singing and assistant to Estelle Liebling. The novel is described as a fascinating and pertinent study of contrasting racial inheritance, being a story of a daughter of Basque peasantry among Pennsylvania Dutch farmers in Missouri. We congratulate the Bellamanns and wish the work the best of success.

A NEW HALL FOR RECITALS

New York is not any too well supplied with available halls suitable for concerts and recitals, and the announcement that a new one is now to be opened to

NEWS FLASHES

Milan Acclaims Japanese Soprano

Milan.—Teiko Kiwa, young Japanese soprano, has just begun her second season in Europe, which will cover eight months of opera and concerts, with an appearance as Madame Butterfly at the Budapest Opera. Mme. Kiwa, already a favorite through her appearances last season, won a success greater than that attained by any representative of the part who has preceded her there. At the close there was a demonstration of enthusiasm that endured for minutes, and innumerable curtain calls.

A. B.

Chicago Concert Season Opens

Chicago.—The Chicago music season of 1926-27 opened here most auspiciously on Sunday afternoon, October 3, at the Studebaker Theater, with the debut of Marjorie Montello, soprano, the pupil of Aurelia Arimondi, of the faculty of the Chicago Music College. The theater was well filled with an audience which listened attentively to the debutante and applauded her enthusiastically. She has a lovely voice, a good vocal method, and her enunciation was excellent in all of the six languages she sang—English, French, Russian, Italian, Hebrew, and German. Her success was emphatic and gives promise of many appearances both here and elsewhere. Her period costume was an added attraction. Herbert Schmidt, new in the music management field here, handled the affair excellently and already has a large number of followers here.

R. D.

Melius Wins San Francisco Ovation

San Francisco, Cal.—Melius more than duplicated Chicago successes here last night in debut in Rigoletto with San Francisco Opera. Box office receipts \$16,534, largest in history San Francisco opera. Next appearance here, October 5, Lucia. Frank W. Healy engaged her for first San Francisco recital on October 17 before he left opera house last night. Following Lucia here next week Melius goes to Los Angeles for three performances, Rigoletto, Barber, Faust, returning here for October 17. Examiner says: "Melius, new prima donna, delights. Wins praise; captures city. Record audience fills Auditorium and instinctively recognizes and welcomes mistress of song. Clean cut phrases, candor and purity of tone brings from San Franciscans storm of applause. Personality highly individual." Chronicle says: "Melius given ovation. Big audience roars its appreciation. Walls of Civic Auditorium bulge with applauding humanity. Extraordinary interest in Melius' first San Francisco appearance. Voice is pellucid in quality, produced with refreshing ease, unusual clarity of diction, beautiful trill, agile in floratura, reaches coloratura high E with warm tone." Bulletin states: "Melius wins triumph. Throng which fills every inch seating capacity acclaims her. We have had remarkable Gildas but none brought such spontaneity and brilliance. She sang Caro Nome like a thrush drunk with summer sunshine. Exquisite artist, has purity, power, elasticity, color without end." M.

this class of rental is sure to be welcomed with satisfaction by the many who have wondered where to go for the prospective public appearance. This new hall is the Theater of the Heckscher Foundation at the corner of Fifth Avenue and 104th Street. The situation is desirable, being near the fashionable residence district and easily reached by cars and busses. We may expect to see crowds of music lovers turning in that direction in the near future.

LONDON

(Continued from page 5)

Mozart concerto, each more brilliantly than the other, impossible as that may sound. Irene Scharrer played the Liszt E flat with verve and pearly elegance, and earned the applause of the favorite she is; and Benno Moiseiwitsch delighted his admirers with the Tchaikowsky B flat. Isolde Menges was best of the violinists, playing the Beethoven concerto, and another good woman player, Lena Kontorovitch, introduced the C major Haydn concerto mentioned above.

Among those who have sung are Joseph Hislop, Francis Russell, another tenor with operatic aspirations, Florence Austral, who brought down the house—and justly so—with several Wagnerian "plums." A truly magnificent voice, the like of which one would have to go far to find! Finally a young soprano, Helen Daniel, said to be a protégée of Melba, made an excellent impression. Numerous native aspirants to fame have again had their chance to shine, and that is not the least meritorious feature of the old Proms. There is almost another month of them to come—six days a week.

CESAR SAERCHINGER.

Casella Honored

Alfredo Casella, pianist, composer, writer, conductor and leading light in Italy's musical renaissance, was honored recently by the French Government by being made Chevalier de la Legion d'Honneur.



MARIA JERITZA

has a good time in summer at her estate on the Plattensee in Hungary. Part of the time is devoted to motor boating on the beautiful lake in her splendidly equipped racing launch. She comes back for her American season on October 17 and will sing in a concert at Utica, October 19, and in Newark, October 25, before she joins the Metropolitan Opera Company. (Francis C. Fuerst photo.)



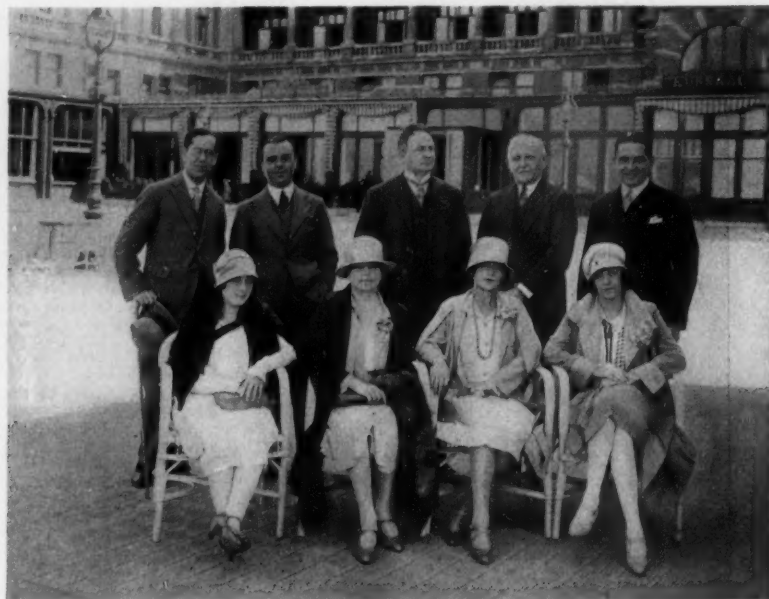
KATHERINE PALMER,

soprano, who will appear in recital at Aeolian Hall on the evening of October 14. Miss Palmer is under the exclusive management of Catharine Bunman.



YASCHA FISHBERG

violinist, who will conduct a symphony orchestra at Carnegie Hall on October 10. The program will include the fourth symphony by Tchaikowsky, and other well known compositions.



A NOTABLE GROUP.

Standing, from left to right; Ignaz Neumark, conductor of the Kurhaus Concerts at Scheveningen; Jose Iturbi, Spanish pianist; George Schneevogt, conductor of the Kurhaus Concerts at Scheveningen; Daniel Mayer, concert manager; Dr. G. de Koos, concert manager. Sitting, from left to right: Mme. Jose Iturbi; Mme. Sigrid Schneevogt, pianist; Mme. Judith Bokor, Hungarian cellist; Edith Lorand, Hungarian violinist.



OSCAR SAENDER,

who deserted his own summer home at Ogunquit, Maine, to be with his friend, Paul Kempp, at the latter's summer camp near Whitefield, N. H., where this snapshot was taken.



MME. ZETA V. WOOD,

soprano, who will appear in recital at Aeolian Hall on October 23, when an unique and interesting all-American program will be presented. (Fassbender photo.)



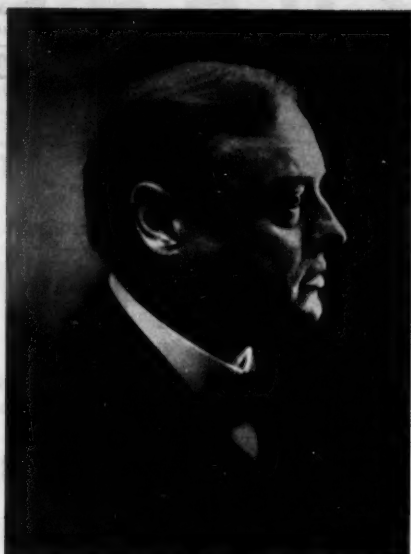
EDGAR M. COOKE,

voice teacher of Philadelphia, and a few of his pupils enjoying their summer at the Oscar Seagle Colony, Schraon Lake, N. Y. In this group of students, who will continue their work with Mr. Cooke in Philadelphia this winter, are represented Texas, Missouri, Oklahoma, Wisconsin, Indiana, District of Columbia and England. The Philadelphia studios opened October 1.



GRACE HOFHEIMER,

pianist, will be heard in a recital at Town Hall on October 19. Her program will include the Bach Italian concerto, the prelude, aria and finale of Franck, three Chopin etudes, Tcherenpnin. Pieces without Titles, and De Falla's Spanish Dance. Miss Hofheimer has not been heard here in recital for several years. (Apeda photo.)



WAGER SWAYNE,

teacher of piano, who has been established for many years in Paris where he has an international class of advanced pupils whom he prepares for professional careers. This past summer he was in the United States for the first time in several years, busy with a series of master classes in cities ranging from San Francisco to Boston, all of which had been arranged for him in advance by former pupils. He is already back in Paris, busy in his studio there.



MELBA DOFF IN GREECE

In the accompanying picture are Melba Doff, soprano, and her sister, Stella Doff, pianist-accompanist, before sailing from Piraeus, Greece, to a summer resort.



PHILIP SCHARF,

young American violinist, who started his career auspiciously in New York at the "wonder child" age, has had a brilliant European career during the last three years. At Vienna, where he has recently made his home, Mr. Scharf is regarded as one of the foremost violinistic stars, and the public of almost all European countries has endorsed this verdict. For the new season, Philip Scharf is extensively booked for concert tours and orchestral appearances in Italy, Germany, Austria, Poland and Czechoslovakia. The young artist spent a portion of his summer holiday at Pisek (Czechoslovakia) visiting his old master, Otakar Sevcik, and it was there that this interesting photo was made.



MISCHA MISCHAKOFF

photographed on Lake Chautauqua, N. Y., during his stay there this past summer with the New York Symphony Orchestra. In addition to his appearances with the orchestra and as soloist, he had a large class. Mr. Mischakoff has announced the removal of his studio to larger quarters.



ON LAKE SUNAPEE, N. H.

Rosa Low and Dorothy Gordon sailing the Flapjack between the hours of real work in preparing concert programs for the fall.

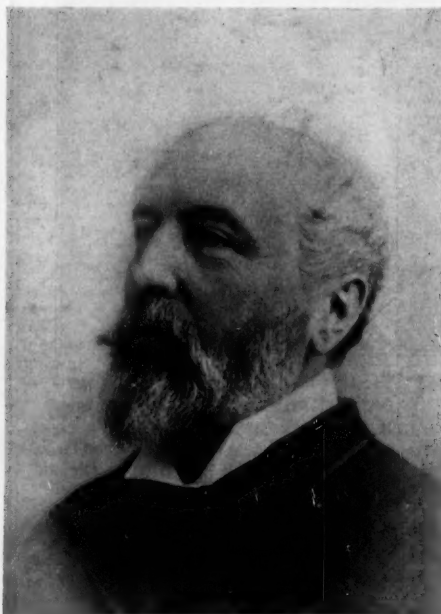


JACQUES THIBAUD,

French violinist, playing golf at the course of St Jean de Luz. The gentleman at the right with the heavy beard is a local golf pro.

JOSEPHINE LUCCHESI

"The American Nightingale," (left) before the famous Duomo at Milan, (center) in a gondola in Venice and (right) in Rome, with the Castel Sant'Angelo in the rear. On October 31 Miss Lucchese will return to America on the S.S. Colombo, arriving in New York November 12 or 13, and a few days later she will appear in Rigoletto with the Philadelphia Grand Opera Association. Between November 18 and 28 the soprano will give four recitals on the Atlantic Coast, and on November 29 she leaves for the South to fulfill seven recital engagements. January 4 she begins a Pacific Coast tour of thirty concerts. During March and April the prima donna is booked for numerous dates in the Middle West and South, and in May she will have appearances in the East, after which she either will go back to Europe or go to Australia, as negotiations are pending for an important tour in Australasia at that time.



WILLIAM THOMAS BEST.

Liverpool recalled recently the one hundredth centenary of the birth (August 13) of the late William Thomas Best, civic organist of Liverpool from 1855-94 and also well known for his organ compositions and transcriptions. He was one of the best known organists of his time and is said to have been the originator of secular organ recitals.

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ACROSS THE COUNTRY

Allentown, Pa.—John Mealey has been engaged for the leading role in the Detroit company of the Vagabond King. Mr. Mealey was born and acquired his musical education in Allentown, studying with Paul Breedy and coaching with Homer Nearing.

Harriett Ware will appear here with the Woman's Club Chorus early in the future. The Ware compositions will be used for the recital, which includes a choral work, vocal solos and piano numbers. Lillian Hunsicker will be one of the soloists.

The Handel and Haydn Society will give Sullivan's Golden Legend at an early date, under the direction of Will Rees. The pupils of Amy DeGroot gave a recital recently for the benefit of the public library, and an amplified music section at the library shows the success of their efforts.

Chicago, Ill. (See letter on another page.)

Detroit, Mich. (See letter on another page.)

Erie, Pa.—The Erie Conservatory of Music began its fourteenth year with a large enrollment in all departments.

Mr. and Mrs. Charles LeSueur, who spent the summer abroad, have returned to Erie and resumed their classes at the Erie Conservatory of Music.

Pupils of Theodore Stahl featured a program given at the opening of the Lakewood School, September 7.

Seven young piano pupils of Gladys M. Stein appeared in a recital on September 18.

Alfred Hampel, cellist, has joined the faculty of the Conn School of Music, where he will have charge of the cello department.

Minneapolis, Minn. (See letter on another page.)

San Antonio, Tex. (See letter on another page.)

Seattle, Wash. (See Music on the Pacific Slope.)

Wichita, Kans.—At a piano recital by William Erhardt Snyder, of the artist faculty of the Wichita College of Music, in the High School Auditorium, the Grieg Concerto in A minor was featured, with two pianos and the college orchestra.

The Academy of Fine Arts, organized four years ago, was recently incorporated under the laws of Kansas. Minnie Ferguson Owens, its director, has been teaching voice for twenty years. The Academy occupies a large, newly finished suite in the downtown district and offers instruction in voice, piano, expression, correct English and French.

Three new department heads have been added to the faculty of the Three Arts Conservatory. They are Paul H. Polk, as head of the voice department; Barton Bachmann, for the piano department, and Harold S. Steiner, for the violin department. Classes in painting, drawing and commercial art have been instituted also.

Frances Fritzlen, pianist, and Nada Gilbert, reader, have opened a studio. Mme. Fritzlen is a well known Chautauqua artist. Mme. Gilbert was formerly head of the expression department of Friends University (Wichita).

C. E. S.

Madge Daniell Studio Items

Madge Daniell is looking forward to a busy season. She has five pupils in Broadway musical productions, also church, vaudeville, and picture houses.

Lucy Lawlor and Evelyn Stockton are sopranos in the Vagabond King company, Lucy Lawlor also broadcasting over WRNY and WMCNY. Elenore Witmar is in Countess Maritza. Barbara Carrington, soprano, is understudy in Queen High company, and Lucille Arnold is under contract with the Shuberts for a part in a new operetta not named.

Miss Daniell has produced many voices and is the only teacher of Lucille Arnold and Lucy Lawlor. She has several new voices that she hopes will turn out as well as those mentioned above.

Mildred Post was soprano soloist at the Congregational Church, Cape Cod, Mass., for the summer months, and Sophie Storle and Freida Moss were soprano soloists during the summer at Evans Hotel, Lochdrake, N. Y. Thelma Morga was soprano soloist for the Girls' Camp at Echo Lake, Lake George, N. Y., and is engaged to sing at the coming concert of the Rotary Club. Ella Langore has been engaged as soloist and choir director of St. Paul's Lutheran Church, Richmond, Hill, L. I. Lucille Koch was re-engaged for the fifth year at St. James, Elmhurst, L. I. These are Madge Daniell's artist-pupils, and she has a number of other pupils who are progressing nicely.

New York Symphony to Perform New French Work

A work new to New York, by the French composer, Jacques Ibert, will be played by the New York Symphony Orchestra at its opening concert in Carnegie Hall, Friday evening, October 29. It is a suite de ballet called Les Rencontres,—its constituent parts bearing the names of Les Bouquetieres, Les Creoles and Les Bavardes. Ibert attracted attention in Paris three years ago by his symphonic poem based on Wilde's Ballad of Reading Gaol, performed at the Colonne concerts.

A departure from last year's policy should be noted in that the Thursday afternoon and Friday evening programs will no longer be identical. Instead, one week the Friday evening and Sunday afternoon programs will be the same, the next week the Thursday afternoon and Sunday afternoon concerts will be paired.

Related News

Owing to the absence of the MUSICAL COURIER's Philadelphia correspondent on vacation the fact was not recorded that Emerson Whithorne's New York Days and Nights was played under the direction of Alexander Smalens at the Sesquicentennial on July 30. It was so well received that the composer was called forward to make his bow. This was the first performance in America. Mr. Whithorne's Saturday's Child is being rehearsed at Worcester for early performance.

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DETROIT, MICH.

DETROIT, MICH.—With the opening of the music schools and the private studios, the various concert courses are being brought to the attention of the music loving public in a more insistent fashion and the season promises to be replete with most excellent attractions. Nor has the summer been entirely without music. Schmeman's Band, which for fourteen years has furnished concerts of merit in the city parks, has continued its excellent work. At the close of the last concert the director laid down his baton and bade farewell to the band, an action made necessary by the press of business duties. What will happen to the organization is more or less a matter of conjecture.

The orchestra, during its six weeks' season at Belle Isle, was heard, it was estimated, by at least 225,000 people. While Mr. Gabrilowitsch conducted two concerts, the burden of the work fell upon Mr. Kolar. Fortunately, in addition to his fine work as conductor, he possesses the happy faculty of combining musical worth with popular appeal in his programs. In the informality of the out-door programs there has developed an intimacy between the audience and the orchestra which would be impossible in a formal concert hall, so that the people feel that the orchestra is more really a Detroit institution and not a plaything of the rich. It is believed that the box office receipts will reflect this attitude in a very material way, which is quite as it should be.

The season for the orchestra promises to be a busy one, beginning the latter part of October and finishing in April. There will be the usual sixteen pairs of subscription concerts given Thursday and Friday evenings every two weeks. For these concerts there is a long list of distinguished soloists, including Florence Easton, Alfred Cortot, Joseph Szigeti, Tito Schipa, Palmer Christian and Georges Miquelle, Luella Melius, Leonid Kreutzer, Efrem Zimbalist, Alexander Brailowsky, Walter Gieseking, Sigrid Onegin, Cecilia Hansen and Ossip Gabrilowitsch.

The Sunday afternoon concerts begin October 17 and continue weekly with three exceptions—December 5, 26, and January 16. The soloists as announced for these concerts are Ilya Scholnik, Renee Thornton, Sylvia Lent, Nadia Reisenberg, Ypsilanti Normal Choir, Barre Hill, Tina Lerner, Fred S. Paine, Elizabeth Santagno, Orpheus and Madrigal Clubs, Djina Ostrowska, Rudolph Reuter, Stephen Kozakevitch and Chandler Goldthwaite. The program for the opening concert will form a link between the summer concerts and those at Orchestra Hall as it will be a request program for the Belle Isle audiences.

The two series, one for young people and the other for school children, will be continued with Edith M. Rhett as lecturer and Victor Kolar as conductor. In addition to the local concerts the orchestra will give twenty-five out-side concerts, the itinerary including Philadelphia, Chicago, Cleveland, Ithaca, New York and Boston.

In addition to the orchestra concerts the management of Orchestra Hall announces a recital of Negro Spirituals by Rosamond Johnson and Taylor Gordon, two performances by Sousa's Band, and a recital by Raquel Meller.

The Philharmonic Central Concert Company announces Lawrence Tibbett, the Glasgow Orpheus Choir, Mme. Schumann-Heink, Josef Hofmann, Ukrainian Chorus, Amelita Galli-Curci and Mikail Mordkin and ballet. All except the last will be given in the Arcadia. Mordkin will appear at Orchestra Hall.

The Civic Music Association has in its roster Marian Talley, the Mischa Elman String Quartet, the Russian Symphonic Choir, Claudia Muzio, Ethel Leginska, the Denishawn Dancers and Giovanni Martinelli. The series will be given in Orchestra Hall.

At the new Masonic Temple, a course to be known as the Temple Subscription Series includes Lucrezia Bori, the Tipica Orchestra, Chaliapin in the Barber of Seville, Mary Garden, Levitzki, Dusolina Giannini, the Philadelphia Orchestra and the Rosina Galli Ballet.

The Monday Morning Musicales at the Book-Cadillac will present the Brussels String Quartet, Jeanne Luval, Bianca del Vecchio, Chamber Orchestra and Weyland Echols.

The Symphony Choir will give Handel's Messiah and the Passion according to St. Matthew by Bach again this season.

The Orpheus Male Chorus will give its two concerts with soloists, while the Tuesday Musicales, the oldest musical organization in the city, will, in addition to its ten morning concerts by active members, present Charles Wakefield Cadman and Constance Eberhart in a joint recital and Nadia Reisenberg, pianist.

The San Carlo Opera Company is scheduled for the week of November 14 to 22. J. M. S.

Claude Warford Entertains in Paris

The Paris edition of the New York Herald of August 24 states that Claude Warford gave a most successful soiree at his home in Paris on August 22. His guests of honor were the Belgian Consul to New York and his wife, and Mr. and Mrs. J. T. Johnston Mali. The musical program was given by Hariett Maconnel, American contralto; Tilla Gemunder, soprano, and Joseph Kayser, baritone, with Willard Sekberg at the piano. Among the guests were Cecil Arden and Frances Peralta (both of the Metropolitan Opera Company), Mrs. Arden, Rita Brenan, Bertha K. Cook, Mrs. Paul Dimmick, Mme. Augette Forêt, Mrs. L. S. Foster, Mr. and Mrs. Drew Hill, Mrs. Evans Holbrooke, Sam Lamber-son, Colonel C. W. Murphey, Mr. Pomeroy, Miss Rogers, Ingeborg Ruvina, Mr. and Mrs. F. W. Shepherd, Elizabeth Stanton, John Truby and Josephine Vila, as well as many of Mr. Warford's pupils.

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Information Bureau OF THE MUSICAL COURIER

This department, which has been in successful operation for the past number of years, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of the Musical Courier it is qualified to dispense information on all musical subjects, making the department of value.

The Musical Courier will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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Markham photo

HENRIETTA MICHELSON

teaching today, though many teachers have only a vague knowledge of them or of Matthay himself.

This is not the case of the well known New York teacher, Henrietta Michelson, a pupil of Matthay and an exponent of his method. Miss Michelson has been connected for some years with the Institute of Musical Art, and has, at the same time, been teaching privately. She has just moved into a new studio, and will continue also with the Institute of Musical Art as usual.

During the coming season Miss Michelson will be heard in recital in New York, playing a program—perhaps all Beethoven, or Beethoven and Mozart—in November and again later in the winter. She has given many all-Bach, all-Beethoven, and other such strictly classic programs in many parts of the United States, and has expressed natural surprise at the success of such rather austere music even in our far west. She has also played in Europe—in London and on the Continent—and has appeared with orchestras. She spent this summer at Martha's Vineyard and has just returned to her new address.

Miss Michelson's enthusiasm for Matthay is interesting and impressive. Her own teaching, based on his principles, engenders an intimate relationship between key and finger and a rhythmic sense both of which are distinguishing marks of fine pianism and artistry.

PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American Music—Manuscripts (Chamber and Orchestra Music) should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

Lorenz Publishing Company—\$660 in twelve cash prizes offered for the most attractive unpublished anthems submitted before February 1, 1926. For further information address Lorenz Publishing Co., 70 East 45th Street, New York, N. Y.

Rubinstein Club of Washington—\$100 for women's choral (three or four parts) open to American citizens. Manuscripts must be received by December 1, 1926. For further information address Mrs. H. L. Rabbitt, 312 Cathedral Mansions Center, Washington, D. C.

National Association of Harpists—\$1,000 for harp solo, chamber music including harp, or symphonic poem for solo harp and orchestra; to be sent bearing motto on outside of sealed envelope, before December 15, 1926, to the Association headquarters, 315 West 79th Street, New York City.

Century Theater Club—\$2,000 for play of three or more acts by American author, manuscripts to be forwarded before January 1, 1927. For further information address Esther L. Leigh, 697 West End Ave., New York City.

North Shore Festival Ass'n.—\$500 for cantata for children's voices with orchestral accompaniment or \$300 with piano accompaniment—open to American Citizens. Compositions to be submitted before November 1, 1926. For further particulars address J. H. Hilton, Davis St. and Sheridan Rd., Evanston, Ill.

Hot Springs Centennial Celebration Club—\$1,000 for best historical scenario concerning Hot Springs, around which pageant may be built. For further information address F. Leslie Body, Chamber of Commerce, Hot Springs, Ark.

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Henry Clancy Now of New York

There seems to be no question as to what New York will do for Henry Clancy, nor what Henry Clancy will do for New York. Having sung at most of the important festivals in New England (his birthplace), he gladly accepted the offer made him last spring to come to New York and take his place in the larger field.

New York, with its environments and opportunities, will do much to develop the voice and art of this already splendid artist, in addition to offering the privilege of regular work with Joseph Regneas, New York vocal instructor and coach, with whom Mr. Clancy has been able to study only during the summer for the past four years, with occasional short visits to New York when important appearances demanded special work.

At the same time New York will be the gainer, because tenors of Henry Clancy's equipment and calibre are not numerous, and his services will unquestionably be called upon where a fine voice and good singing are desired.

Mr. Clancy is the soloist at the Fifth Avenue Presbyterian Church, in such good company as Louise Hubbard, soprano; Nevada Van der Veer, contralto, and Fred Patton, basso. He is also the soloist of the Temple Emanu-El, the most prominent synagogue position New York has to offer. And although he returned from Maine only on September 1, he has already been pressed into service for remunerative radio work.

During July and August he was hard at work at Raymond, Me., perfecting his art and adding to his repertory which



HENRY CLANCY.

now includes all the principal oratorios, cantatas and operatic arias. Mr. Clancy includes in his repertory a wide range of English songs and an interesting collection of German lieder and modern French and Italian compositions.

The young tenor is pictured here about to take an afternoon trip into the White Mountains. On the front seat is Mrs. Clancy, and his guests in the rear are Elsa Alsen, who spent the summer at Raymond working on Isolde and Rosenkavalier, with which she makes her debut this winter with the Chicago Civic Opera Company, in Chicago; Edna Dunham, well known singer and instructor from Cleveland, who spent her first summer at Raymond, and Blanche Barbot, who completed this year her tenth season at Raymond as Mr. Regneas' accompanist. R. D.

Grainger's Australasian Tour

Percy Grainger, who opened his Australasian tour in Melbourne on June 5, will be giving performances right through to November. In addition to giving some forty-odd piano recitals in Australia and New Zealand, he will conduct the following choral and orchestral concerts in the chief Australian cities: three in Melbourne, three in Sydney, two in Adelaide and two in Brisbane. At these concerts the following works will be given: Delius: The Song of the High Hills and Dance Rhapsody; Herman Sandby: Second String Quartet, Love Song, and The Page's Song; Balfour Gardiner: Shepherd Fennel's Dance; Grieg: Piano Concerto, Psalms (mixed chorus) and Album for male voices (op. 30); Tchaikowsky: Piano Concerto in B flat minor; Grainger's own compositions: The Warriors (orchestra and three pianos), Marching Song of Democracy, English Dance, Shepherd's Hey, (orchestra), The Gumsuckers' March (piano and orchestra), Scotch Strathspey and Reel (four men's voices and seventeen instruments), Mock Morris (string orchestra), The Power of Love (soprano and eleven instruments), Colonial Song (two voices harp and orchestra), Brigg Fair, Irish Tune from County Derry, We Have Fed Our Sea, I'm Seventeen Come Sunday, Father and Daughter (mixed choruses), Tiger, Tiger, Anchor Song, Dollar and a Half a Day, and The Widow's Party (male choruses).

Gunster Sails for Brief Study in Italy

Frederick Gunster, tenor, and Mrs. Gunster, sailed recently for Italy, where they will sojourn two months in Milan. Mr. Gunster will engage in intensive study with his teacher, J. H. Duval, and return in time to begin his southern tour at Dallas, Tex., December 6. The tenor's engagements will keep him in the southern states until just before his recital at Aeolian Hall, New York, which takes place on February 11, 1927.

CONCERT ANNOUNCEMENTS

October 7—Berty Jenny, song, evening, Aeolian Hall.
October 8—Anca Seidova, piano, evening, Aeolian Hall.
October 10—Isabel Richardson Molter, song, afternoon, Aeolian Hall; George Lieblich, piano, evening, Aeolian Hall.
October 12—Mischa Elman String Quartet, evening, Aeolian Hall.
October 13—Ernest Hutcheson, piano, evening, Carnegie Hall.
October 14—Philharmonic Orchestra, evening, Carnegie Hall; Katherine Palmer, song, evening, Aeolian Hall.
October 15—Philharmonic Orchestra, afternoon, Carnegie Hall; Old Masters Trio, evening, Aeolian Hall.
October 16—Benno Moiseiwitsch, piano, afternoon, Aeolian Hall.
October 17—Ukrainian National Chorus, evening, Carnegie Hall; Russian Symphonic Choir, afternoon, Aeolian Hall; Gigli, assisted by Lillian Hunsicker, song, afternoon, Century Theater.
October 18—Philadelphia Orchestra, evening, Carnegie Hall; Marcella Roesler, song, evening, Aeolian Hall; Grace Hofheimer, piano, evening, Town Hall.
October 20—Richard Buhlig, piano, evening, Town Hall.

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VAN GELDER-LYONS HONORS

Gertrude Lyons, pupil of Marie van Gelder, sang over the radio, and twice in club concerts at Oak Beach, L. I., for charity, raising about \$300. She sang the Shadow Song (Dinorah) as well as familiar selections, receiving much applause.

PIRANI'S FAMOUS AUTOGRAPHS

Eugenio di Pirani has autographs of many famous people, among them Rubinstein, Caruso, Brahms, Massenet, Leschetizky and others, all of which were reproduced in the September 19 issue of the Brooklyn Daily Eagle. Personal recollections of his meeting with these celebrities are most interesting, containing much of the wit for which Mr. Pirani is noted.

RHEA A. BERG SUBSTITUTES

Rhea A. Berg, who studied at the New York School of Music and Arts, Ralfe Leech Sterner, president, substituted during September for Prof. Riesberg at Greene Avenue Baptist Church, Brooklyn. Beside the regular numbers of the service she played works by Bach, Guilman and American composers, receiving praises for her excellent work.

GRAND OPERA SOCIETY BROADCASTS

The Grand Opera Society of New York, Zilpha Barnes Wood, founder and director, gave Faust over radio station WMSG, September 25. The society has begun rehearsing, and will be heard in various public auditoriums during the season.

FELIAN GARZIA RESUMES INSTRUCTION

Felian Garzia, pianist and teacher, who studied at the Paris Conservatoire, is again at his Carnegie Hall studio.

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J. WARREN ANDREWS DEDICATORY RECITAL

J. Warren Andrews, ex-warden of the American Guild of Organists, gave the opening organ recital at the First Methodist Church of Ridgefield Park, N. J., September 17. Beside classic and modern French composers, his program included works by the Americans, Kinder, Spinney, and Nevin.

GEORGE J. WETZEL'S ACTIVITIES

George J. Wetzel is a conductor, composer, coach and teacher, and his Douglas Manor studio finds him a busy man during the season; his Community Orchestra plays especially well.

EMMA A. DAMMANN IN CANADA

Emma A. Dammann, contralto and teacher of voice, following two months' stay at Musicolony, Westerly, R. I., took a trip to the Thousand Islands, where she writes she "had a most delightful, jolly time." She resumed musical activities in New York, September 27, expecting to locate in a new studio soon thereafter.

CINCINNATI, OHIO

CINCINNATI, OHIO.—Plans for a musical season which promises to be one of the most brilliant in the history of Cincinnati are well under way and music lovers are beginning to mark the important dates on their calendar.

The Cincinnati Symphony Orchestra will give a series of forty concerts under the direction of its conductor, Fritz Reiner, who won new laurels in Europe and South America this past summer. Four Young People's Concerts and twelve Popular Concerts on Sundays, besides several tours, are also on this organization's calendar for the winter.

The Artist Series offers Marion Talley, October 14; Chaliapin in the Barber of Seville, December 7, and a concert by Ossip Gabrilowitsch and Harold Bauer on January 3. The Matinee Musicale, under the guidance of its indefatigable president, Mrs. Adolf Hahn, brings the Tipica Orchestra to Cincinnati for the first time, also Luella Melius and Lula Mysz-Gmeiner. The Wilfred improved Clavilux will hold the attention of all who saw this interesting color-organ several years ago, and many more are anxious to see it on November 29. The 700th anniversary of the death of St. Francis of Assisi will be commemorated with a huge musical pageant in Music Hall, for which Alma Beck, Italo Picchi, Helene Kessing and John Tuerk have been engaged as soloists.

The May Festival Chorus is resuming rehearsals for the coming season of the May Festival, and its conductor, Frank Van der Stucken, returned recently from Europe to begin work on another project, the production of Gluck's Orpheus, for which Minnie Tracey will act as business manager.

Louise Harrison Snodgrass, known as composer, pianist and accompanist, has opened a studio.

Miss Tracey, Cincinnati vocal teacher and coach, has also moved her studio.

The Conservatory of Music began its sixtieth year in an auspicious manner, adding Corinne Moore Lawson, Karen Dyas, Rudolph Thomas and Daniel Ericourt to its faculty.

Glendale (Ohio) College for Young Women announces that its music department is still presided over by Mary Towsley Pfau, a Thomas James Kelly artist-teacher, and Mabel Kimball Scott, diamond medal graduate of the Chicago Musical College, will teach the classes in piano and harmony.

Two new courses, given by Uberto Neely and Herbert Newman, have been inaugurated at the College of Music of Cincinnati with a view to the better training of teachers of public school music. Italo Picchi, Metropolitan Opera star, is in charge of operatic training, and the forty-ninth year of this school, with its internationally known faculty, promises to be one of the best in its history. The new studio building, necessitated by the increase in enrollment during

the three years of Director Adolf Hahn's management of the school, will also take care of the organ department and of the executive offices.

Roy Hornikel, new manager of the Cincinnati Symphony Orchestra, received word from Director Fritz Reiner that the programs of this organization would center around compositions by Beethoven—this in commemoration of the hundredth anniversary of the great master's death. Another feature of Reiner's programs for the season is the world premiere of Bela Bartok's colorful and brilliant suite for the ballet, The Wonderful Mandarin.

The Heermann String Quartet of the College of Music is busily engaged in rehearsals for its tour this fall which will precede the Symphony Orchestra's season as these four musicians are leading members of this organization, Emil Heermann, first violin, being concertmaster of the orchestra. M. D.

Sternier Institution's 627th Concert

Sixteen musical numbers, assigned to piano, organ, violin, voices and ensemble, made up the program of the 627th concert of the New York School of Music and Arts, which was undoubtedly one of the best ever given by this institution. New students from various parts of the country were heard, Eunice Davis (Houston, Tex.) making special effect with her fine voice and emotional singing. Marion Stavrovsky's dramatic fervor was strongly applauded in arias and songs. Anna De Cew played a Chopin ballade, showing great talent. Evan Williams (by co-incidence, a great name in the vocal world!) is a real tenor, and sang with life. Gwilym Williams (similarly suggesting another famed baritone) has a fine voice, and sings with distinct articulation and style; both were heard in special Welsh numbers. Estell Steinmann is a musical personality, poetic in her piano playing. Georgia Jones' singing is marked by refined, deep expression. Louise Lysaght sings with excellent climax, and James Ross plays the violin well, showing great improvement. Eunice Davis and Mr. Williams collaborated in Sanderson's duet, The Voyagers, receiving much applause, and Alice Davis appeared as both solo organist (Spence's Grand Chorus) and accompanist, shining in both capacities.

Noticeable on the program was the large proportion of works by Americans, such names appearing as Beach, Whelpley, Kramer, Watts, Sanderson, Huhn and Bassett; it is evident that Director Ralfe Leech Sterner believes in music by Americans. As usual, the students played and sang from memory, and a large audience attested the interest felt by patrons of the New York School of Music and Arts, established now nearly a quarter of a century.

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